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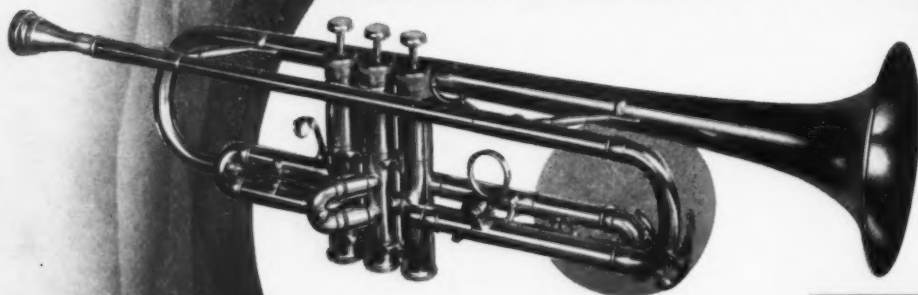
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# The School Musician

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A magazine dedicated to the advancement of school music—edited for music directors, teachers, students, and parents. Used as a teaching aid and music motivator in schools and colleges throughout America and many foreign countries.

Vol. 27, No. 1

September, 1955

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## "They Are Making America Musical"



**Franklin C. Kreider of Collinsville, Ill.**

Member, American School Band Directors Association

"The achievements attained by so many of my former pupils now teaching in colleges and schools throughout the nation is the greatest thrill I can possibly experience in music," says Franklin C. Kreider, a charter member of the American School Band Directors Association and Director of the High School Band at Collinsville, Illinois.

Mr. Kreider is one of the nation's greatest pioneers in school band music. He has been teaching at his present position for 25 years. He was active in committee work in the early thirties when the National School Band Association was prominent. He received his educational training at Washington University, St. Louis, Mo., and McKendree College, Lebanon, Illinois. He was a professional violinist in symphony and theater work for many years. Having felt a need for the development of school bands, he returned to his home town, Collinsville, to launch such a program. He has never left.

His bands have won numerous district, state, and regional championships. Each year his fine band takes a 10 day tour. Thus far the band has performed in 22 states. The home town people voted him the No. 1 citizen. During the 1955 convention of the American Bandmasters Association at Elkhart, Indiana, he was unanimously voted a member. This honor was brought to him in recognition of his unwavering loyalty to the importance of school bands in the total education of the child.

His lovely wife, Louise, is a professional piano teacher and his greatest critic. His hobby is to relax at their Summer cottage on Simms Lake, Gordon, Wisconsin. The entire staff of THE SCHOOL MUSICIAN takes great pride in presenting Franklin C. Kreider as a man who has truly devoted his life to "Making America Musical."





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## Thank You Subscribers

"I am enclosing a check for five dollars as a renewal of my subscription to THE SCHOOL MUSICIAN for another three years.

"I enjoy reading THE SCHOOL MUSICIAN and get a great many good ideas from cover to cover. Keep it up.

Very sincerely,

(signed) Julian E. Opsahl

Music Director

Long Island, New York"

### Dr. Frank Simon Joins Staff of U. of Arizona

The appointment of Dr. Frank Simon, once assistant conductor and first cornet soloist with the band of John Phillip Sousa, as visiting professor of music at the University of Arizona has recently been approved by the Board of Regents.

For seven years prior to 1920, Simon was with the Sousa Band as relief conductor and cornet soloist. For the past decade, he has been Director of Bands at the Cincinnati Conservatory of Music.

"A man of this caliber should serve as a great inspiration to the musicians and bands of the state of Arizona," Jack Lee, Director of the University Band, said, on learning of Simon's appointment.

"We hope to use Dr. Simon as a guest conductor of the University Band during the coming year, so that he may present one of his famous Sousa concerts, where he demonstrates interpretations of the great 'March king'.

"I am anxious to have Dr. Simon at the University, because he represents the finest tradition of American bands. He has been considered by many as one of the outstanding musicians of our nation. Also, he has developed



Dr. Frank Simon

some of the leading artists of the country, many of whom play with the greatest symphony orchestras and bands."

Simon grew up in Cincinnati, and by the age of 11 had shown unusual talent with the cornet. He was taken in hand by Herman Bellsted, an early trumpet great, and became, while still in his teens, a featured soloist.

## DIRECTORS! Start Your New School Year Promotion On

# The SM Bundle Plan

## Develop Your Plan of Action Now

Today many thousands of students and parents are enjoying their personal copy of THE SCHOOL MUSICIAN magazine, thanks to the "SM Bundle Plan". Directors who have started this plan in their local schools have written enthusiastic letters of appreciation stating that it is one of the most effective motivators and parent relation "tools" they have ever used. Many use the magazine as actual text material by issuing required reading assignments to the various sections according to the ten monthly clinical columns. Others say their students enjoy the special "Teen-Agers" section which is written By and For the teen-agers. By reading The SM from cover to cover, parents, directors, and students have broadened their scope of the importance of music in our schools across the nation.

Two plans seem to be the most popular for starting and continuing the "SM Bundle Plan". Music Booster Clubs or Parent Associations have raised their dues by one dollar so that every family automatically receives a copy of the magazine each month. The alternate popular plan is for the director to "sell" the students and parents on the validity of subscribing to the magazine and assumes the responsibility of administering the \$1.00 collection plan. The "SM Bundle Plan" can start any month. The magazine is published 10 times a year, monthly, September through June.

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# SMART IDEAS



## Rene Duval Mouthpieces Popular With Students



Made in gleaming plastic for clarinet, alto sax and tenor sax, these Rene Duval Mouthpieces are enjoying great success among students and school players, according to their distributors, Buegeleisen & Jacobson, Inc., of New York and Toronto.

Accurately faced and finished by hand, Rene Duval Mouthpieces are popularly priced. Rene Duval Clarinet Mouthpieces retail from \$2.70 each and up, Alto Sax from \$3.60 each and up, Tenor Sax from \$4.20 each and up.

When trying these excellent mouthpieces at your favorite music dealer, be sure to say you saw them in *THE SCHOOL MUSICIAN*.

## David Wexler & Co. Open New Quarters

David Wexler & Co. are now located at their new address, 823 South Wabash Avenue. They celebrated the occasion by having Open House Tuesday Evening, July 19th, during the week of the Music Trade Show Convention.

All dealers were invited to the reception which was held from 5:30 to 8:30 P.M.

The new quarters are elaborately laid out with spacious offices and stockrooms to offer every conceivable advantage to expediting all work most efficiently.

It was interesting to visit the new headquarters of David Wexler & Co.

at 823 South Wabash Ave., to see the modern display room of musical merchandise, the individual room for brass instruments, the individual room for piano accordions, etc. Also, one of the most elaborate stockrooms containing over ten thousand items of musical merchandise, and the manner in which each of the items is arranged for quick shipment to dealers everywhere.

## New Carl Fischer School Record System Popular

The new Carl Fischer "School Record System" is gaining in popularity with Superintendents, Supervisors and Music Directors everywhere. Inexpensive, convenient and easy to use, adaptable to present methods, you can have a School Record System for as little as \$13.00.



The above illustrations show how simple it is to operate. Present cards are available for registration records, attendance and grade records, daily class and school activity records, intelligence tests and medical records, lunch accounting records, library records, school supply purchase inventory records, and budget control records. Special music record cards may be purchased using your design.

To learn more about this excellent new School Record System, write to Carl Fischer, Inc., 306 S. Wabash Ave., Chicago 4, Illinois. A mention that you saw it in *THE SCHOOL MUSICIAN* would be greatly appreciated.

## "Music-Graph" Visual Aid Demonstration Board



Targ & Dinner, Inc., "The Wholesale Music Center" is especially happy to make the Music-Graph Board available to teachers through their regular dealers, because it fits in perfectly with their "American Prep" Tone Bells and Interlocking Plastic Piano Keyboard, already gaining rapid acceptance amongst music educators.

Here is a graphic teaching aid for all musical instruction, from a simple one-line note melody to the most complex chord construction. Staff lines, symbols and notes are proportionally accurate to printed music, so that easy recognition and association is obtained. While the demonstration of music is progressing, the instructor merely presses the notes, symbols or combination of notes right on the board, where they stay until removed to be used again.

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flute firm, last Spring. Mr. Bosse has been busy this past Summer attending band clinics at various universities and colleges. He feels that meeting the band director face to face is one of his most important jobs. With his aggressive leadership, the D. & J. Artley Company is destined to be a great contributor to the ever expanding, improving school music market. **THE SCHOOL MUSICIAN** joins his thousands of friends in wishing him well in his new and responsible position.

## Two Texas Educators Make Study of Baton Twirling

J. M. Grolimund, president of H. & A. Selmer Inc., exclusive distributors of Selmer-Clark batons, has called attention of **THE SCHOOL MUSICIAN** to a recent study on baton twirling that should be of interest to every bandmaster, twirling teacher and twirler.

The study was made by two educators at Texas Christian University, Fort Worth, Texas, Dr. Thomas F. Richardson, Dean of Students and Professor of Psychology and Dr. Charles F. Lehman, Jr., Chairman Music Education Division and Associate Professor.

A study of 230 high school twirlers who attended the Annual Texas Christian University Twirling Camp under the direction of E. R. Woodard, Jr. were measured by the *Thurstone Temperament Schedule* and the *Mental Health Analysis*. These twirlers were all girls, ages 15 through 19, who had been active in twirling for one or more years and came principally from Texas, Oklahoma and New Mexico.

The group was selective in that the students had proven beyond any doubt their interest and skill in twirling. Likewise, they were interested to the degree that they were perfectly willing to give up a period of weeks each year and spend the money needed to attend one of the foremost schools in the Southwest.

Richardson and Lehman made the following conclusions from this study:

"To the degree that one will accept the group as being relatively representative of the entire twirling population, we can interpret the findings with the following broad generalizations.

"The twirlers are responsive to their environment as they reacted above average on all of the scales of the Thurstone Test. They are particularly active and dominant as is revealed by the fact that the group scored at the 82nd percentile on the Vigorous and Dominant scales. They are comparatively sociable



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# WFL Salutes ...AL. G. WRIGHT AND THE PURDUE UNIVERSITY BAND....

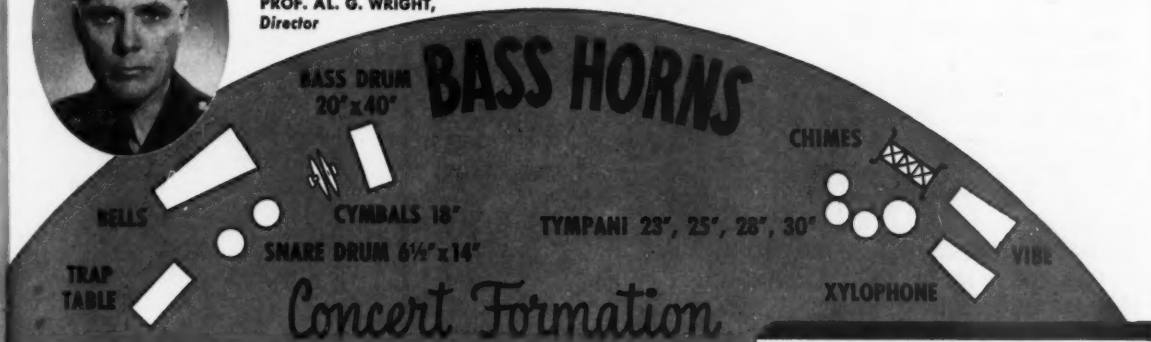


Complete percussion section is pictured above.

One of the outstanding bands of the "Big 10" conference—the fabulous Purdue University marching and symphonic band is led by showman-wise Prof. Al. G. Wright. They always click—in concert as well as on the field!

Prof. Wright formerly directed the spectacular Orange Bowl festivities at Miami, Fla. We are proud to salute Al Wright and the great Purdue University band!

PROF. AL. G. WRIGHT,  
Director



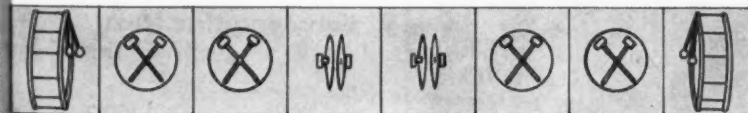
Conductor Wright prefers a split percussion arrangement as shown here. The "tuned" percussion is on the right and strictly rhythmic percussion on his left.

## LAYOUT OF MARCHING DRUM SECTION



12" x 15" separate tension chrome plated parade drums form the heart of the marching

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Scotch bass  
drums, sep.  
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sep. ten. with leg rests.

18" cymbals buffed and  
lacquered.

Felt sticks are used on  
tenor and bass drums.

Scotch bass  
drum, sep.  
ten. 12" x  
28" size.



An unusual feature of the Purdue marching band is its large bell lyra section placed directly behind the drum line.

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# FIELD FORMATIONS

by Randall Spicer

## FOR THE FOOTBALL SEASON

IS YOUR SCHOOL BAND READY?

<b>Field Formation</b>	
A HORSE A-PIECE MEDLEY (Horses—The King's Horses)	STICK HORSE
ALICE BLUE GOWN	GIRL
ANCHORS AWEIGH	ANCHOR
BLOWIN' THE BLUES MEDLEY forms two formations TRUMPET & MUSIC NOTE (Wang Wang Blues—Wabash Blues)	
BLUE MOON	MOON
CHATTANOOGA CHOO CHOO	LOCOMOTIVE
CHINA BOY	RICK SHAW
DARKTOWN STRUTTERS' BALL	TROMBONE
DAYBREAK	RIISING SUN
DRUMS IN MY HEART	DRUM
FEIST FOOTBALL MEDLEY	KICK-OFF (Stick Figure Kicking Football) (All American Girl—Down The Field—You Gotta Be A Football Hero)
GOOFUS	SAXOPHONE
HAWAIIAN WAR CHANT	UKULELE
I'LL SEE YOU IN MY DREAMS	HEART
I'M AN OLD COWHAND	COWBOY HAT
IT'S A GREAT DAY FOR THE IRISH	IRISHMAN WITH PIPE
JOSEPHINE	GIRL STICK FIGURE
K-K-K-KATY	GIRL WITH BONNET
NATIONAL EMBLEM	SHIELD
OUR DIRECTOR	STAR
OVER THE RAINBOW	RAINBOW
PEG O' MY HEART	THREE LEAF CLOVER
RANGERS' SONG	RANGER WITH GUN
SANTA CLAUS IS COMIN' TO TOWN	SLEIGH
SOUTH RAMPART STREET PARADE	MARCHING STICK FIGURE
STAIRWAY TO THE STARS	STAR
SWING MEDLEY forms two formations MUSIC NOTE & MUSIC LYRE (Stampin' At The Savoy—Sing, Sing, Sing)	
TIGER RAG	TIGER HEAD
WALTZ MEDLEY (Diane—Charmaine)	EIFFEL TOWER
WALTZ YOU SAVED FOR ME	HEART AND ARROW
WHEN IT'S SPRINGTIME IN THE ROCKIES	SUN OVER MOUNTAINS
WHEN YOU WORE A TULIP	TULIP
WHIFFENPOOF SONG	LAMB
YALE BOOLA	BULLDOG
YANKEE DOODLE POLKA	UNCLE SAM HAT

### PRICE

Full Band—\$1.50 • Symphonic Band—\$2.25

THE BIG 3 MUSIC CORPORATION • 799 Seventh Avenue • New York 19, N.Y.

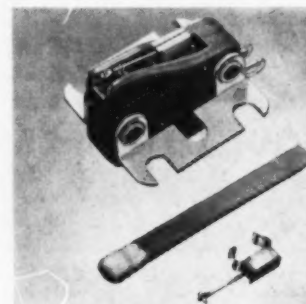
having scored in the upper quartile on the Social Scale.

"On the Mental Health Analysis scores earned on the Assets far surpassed the Liabilities. All scores on the Liabilities were near the norm for an unselected group. All scores on the Asset scales were above average and two were found to be most revealing. 1. the group scored at the 90th percentile on the Social Participation scale and 2. they scored at the 87th percentile on the Outlooks and Goals scale.

"Added research of this type is recommended. Investigations in the area of personality characteristics and mental ability should be instituted. As far as the present study is concerned, from it we must conclude that the 230 twirlers which were investigated proved to be considerably above average in their reaction to their social environment and mental health."

Following are some other interesting results revealed by this study:

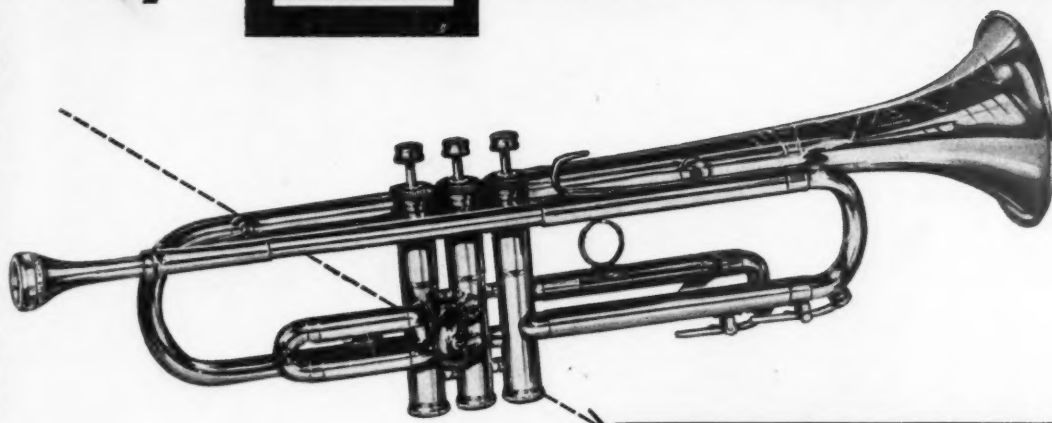
The twirlers studied as a group earned a percentile score of 73 on the Thurstone Reflective Scale. This would seem to indicate that these girls are above average in their preference for working with material requiring accuracy and fine detail. A score in the 75th percentile on the mental health "D" scale (Satisfying Work and Recreation) indicated that the twirlers were well above the average in their satisfaction with their work and their hobby.



### Sonotone Has New Hi-Fi Cartridge

Any standard record player can give hi-fi performance by installation—a little expenditure of time or money and without special tools or know-how—of new "do-it-yourself" models of Sonotone Corporation's ceramic phonograph cartridge. The 1-P model shown here, is a single-needle pickup available in two versions—one for 33 and 45 rpm sets and one for 78 rpm players. "Snap-in" needles (below) are available with either sapphire or diamond tips. Other new Sonotone pickups feature two needles in one

# What Makes **Super-Collegiate** Today's **Great** Student-Line Value?



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No. 1...

## **SUPER-COLLEGIATE "AIR TIGHTNESS"**

The important "air tightness" built into every Holton SUPER-COLLEGIATE Trumpet and Cornet, the result of close-fitting valves and slides, is one more reason why students progress faster with Holtons. Correct tone production is easier, response is faster, more gratifying, intonation more accurate, tones more resonant and delightful from pianissimo to double forte. That's why recommendation of SUPER-COLLEGIATES can be your best assurance of improved band performance.

Pick up a SUPER-COLLEGIATE at your Holton Dealer. Check its new beauty, its many new features, test-play it yourself. You, too, will call it "great!"

"Air Tightness" is a measure and proof of precision craftsmanship in Cornet or Trumpet, a graphic demonstration that valves and slides are so closely fitted that no air leakage (which affect tone and ease of playing) is possible.

*Here's the test...*



First, remove the No. 1 Slide. Then, holding your thumb firmly over the top slide opening, depress all three keys. Now blow into the mouthpiece. You will feel a complete stoppage of air — proof of "air tight," leakproof valves and slides on Holton Collegiate instruments.

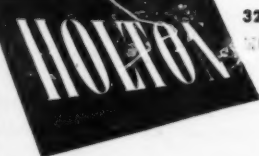
You can make this test visual by blowing smoke into the instrument, if you wish.

### **HOLTON MODEL 608 SUPER-COLLEGIATE TRUMPET**

Today's finest student trumpet — with new Top-Action Valves, solid nickel silver bell and trim.  
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**CANE REED**  
*at all*  
**MUSIC DEALERS**  
*send for catalog*

**BRILHART MUSICAL INSTRUMENT CORP. CARLSBAD, CALIFORNIA**

cartridge for playing all record speeds. (A flip of the needle arm switches them from 78 rpm to small groove play.)

If your local music dealer cannot show you this unique new model, write direct to Sonotone Corporation, 715 Fifth Ave., New York, 22, N. Y. A mention of **THE SCHOOL MUSICIAN** would be appreciated.



#### **Where is This Clarinet?**

Benny Goodman is looking for the clarinet shown in the above photo, made in 1936. The instrument was used to make the original recordings of his theme song "Goodbye" and such famous Goodman numbers as "The One O'Clock Jump." Now Benny wants it for recording the sound track for the earlier 1935-36 scenes in "The Benny Goodman Story," a film version of his life which will star TV actor Steve Allen. Benny doesn't remember where he traded it in on a newer model instrument by the same maker. Made for Benny by Henri Selmer of Paris, this clarinet is a 17 key 6 ring model and may be identified by the serial number L3682 engraved on the back of the instrument. If you have this clarinet write or wire Benny at Universal Studios, Universal City, California. If found, the owner will be presented with a new \$500 Selmer Omega Clarinet in return for loan of the older instrument for a few weeks. Offer ends when recording is completed.

#### **SUBSCRIPTION RATES** for

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### Selmer-clark SLIMSTER baton



- Slim, trim and streamlined—for Easier Handling, Sure Grip, Faster Twirling!
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Please Mention *THE SCHOOL MUSICIAN* when answering advertisements in this magazine

September, 1955

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These important publications have been, for many years, veritable encyclopedias for the clarinetist and saxophonist. Every instrumentalist's library should include these books.



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### THE CLARINET AND ITS CARE

This book is dedicated to the many clarinetists who are struggling along day after day endeavoring to master the instrument, but whose advancement is held in check by the fact that the clarinet is out of repair, imperfect or otherwise not in perfect playing condition.

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### Ludwig Drum Co. Makes Giant Drum For Shrine

Ludwig Drum Co. announces the completion of one of the world's largest bass drums—a six footer standing over ten feet high when mounted in playing position on its specially constructed three wheeled carriage.

"It's a Giant," says genial Wm. F. Ludwig while measuring up drum for shipment. James Howard assists with tape measure at top of ladder. "We sure had a long search for heads but finally located them," he continued, "and building the shell with glitter gold flash pearl was a real problem too!"

Imagine the joy of the *Florida Shrine Temple* when they get delivery of the Giant drum! What a spectacle as it comes rolling down the street towering head and shoulders above all the other bands in the big parade! Truly an outstanding publicity stunt—one which will focus the attention of thousands on the Shriners wherever they appear!

Congratulations to Mr. Ludwig and his Company on building such a sensational drum!



### Leshner Expands Line of Woodwinds

The Leshner Woodwind Company,  
1306 West Bristol Street, Elkhart, In.  
(Turn to page 66)



## STAR-STUDDED BUESCHER ARISTOCRATS

*Achievement  
through  
Tonal Vitality*



The frustrating hurdles that have long plagued band directors — caused by low-priced instruments — can now be overcome. *Today . . .* at prices within most student budgets . . . Buescher Custom-Built Aristocrat brasses provide the many refinements formerly found only in costly professional instruments. These brilliant new brasses, designed to the specifications of leading musicians and educators, bring new playing ease, new tonal accuracy, and a beautiful, powerful new sound. It's something you have to experience to appreciate. Your Buescher-Elkhart dealer will welcome a visit from you. He, too, is proud of the many advances incorporated in these Custom-Built Aristocrat instruments.

MADE BY MASTERS



PLAYED BY ARTISTS

**BUESCHER BAND INSTRUMENT CO., ELKHART, INDIANA**





**By Arthur L. Williams, A.B.A.  
A Section Devoted Exclusively to the  
COLLEGE BAND DIRECTORS NATIONAL ASSOCIATION**

**We Welcome You  
—New College Band Directors—  
To The "Band Stand"**

Each year there are many new college band directors and assistant directors assuming their positions throughout the United States. We welcome you to this page which you will help write during the months ahead. In order that you may find your place in the College Band Directors National Association, the activities of which the "BAND STAND" will report to you, we list your current officers who stand ready to serve you. Why not contact your Division Chairman and begin playing an active part in an active organization!

**PRESIDENT:** Hugh E. McMillen, University of Colorado, Boulder, Colorado

**VICE PRESIDENT:** Frederick Fennell, Eastman School of Music, Rochester, N. Y.

**SECRETARY-TREASURER:** Charles Minelli, Ohio University, Athens, Ohio

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**NORTHWEST:** (Idaho, Montana, Washington, Wyoming) Randall Spicer, Washington State College, Pullman Washington

**SOUTHERN:** (Alabama, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee, Virginia, West Virginia) C. B. Hunt, Jr., Peabody College for Teachers, Nashville, Tennessee

**SOUTHWESTERN:** (Arkansas, Colorado, Kansas, Missouri, New Mexico, Oklahoma, Texas) Hiram H. Henry, Oklahoma A. & M. College, Stillwater, Oklahoma

For a listing of all appointed committee members see the JUNE 1955 issue, page 10.

**First Performance by College Bands—A Continuing Listing.  
(continued from the March 1955 issue)**

#59. Gregory A. BUECHE —

**ELEGY FOR BAND**, first performance, March 20, 1955, Fort Collins, Colorado, Junior High School, by the Colorado A & M Concert Band, Dana Poiterson conducting.

Program note: "This composition might best be described as mood music. Its program, if any, is reflected in the title. The dark, sombre colors of the various wind instruments are skillfully juxtaposed in a way seldom realized by composers less experienced in composing for, and directing, the symphonic band. As head of the music department at Colorado A & M College, Mr. Bueche has long been identified with the progressive development of the modern band."

#60. Richard TREVARTHEN — **SONG OF FREEDOM**, first performance December 14, 1954, Duke University, Woman's College Auditorium, Durham, N. C., by the Duke University Concert Band, Harold Andrews conducting.

Program note: "Mr. Trevarthen wrote *Song of Freedom* while studying composition with Don Gillis this previous summer. The Duke Band is proud to present the first performance tonight. The work opens with a dramatic unison statement. This is contrasted with a quiet melody in the low woodwinds, answered in canon by low brass. After brief re-statements of the beginning motive, the horns and low reeds introduce a lyrical third theme.

*(Turn to page 27)*



**PICTURE OF THE MONTH:** Purdue University Symphonic Band, Professor Al G. Wright, Director of University Bands, Lafayette, Indiana. "Al" is beginning his second year at Purdue where he has done much to bring the band program to national attention. His fine work at Miami (Florida) Senior High School before his coming to Indiana should make the "Boilermakers" Bands among the top in the United States. We salute Purdue University and their American Bandmasters Association conductor, Al Wright!

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ember, 1955



## *Headed for first chair?*

Not all instruments will let you get there! That's why it is so important, even for a beginner, to choose an instrument built in the tradition of finest quality. From beginner models to meticulous artist instruments, Pedler woodwinds are created for proper intonation, proper performance. Exceptional talent might take you to the first chair with a poor instrument. But why take that odds-long gamble? Make your choice from the Pedler woodwind family . . . famously handcrafted for students and professionals for more than four generations.

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CUSTOMBUILT WOODWINDS

The Pedler Company, Elkhart, Indiana

September, 1955

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19



***Our Band discovered a...***

## **MILLION DOLLAR IDEA**

***to solve our annual  
financial problems***

as told to L. J. Cooley

Our community with its 13,000 inhabitants is a friendly place in which to live. We don't have all the gay life, conveniences and what not of the big cities, but we do have the most modern High School around these parts. Our BAND is the best in the business and we are all might proud of it.

What our Band had in musical talent it lacked in musical equipment, uniforms and accessories and we set out two years ago to do something about this. I'll never forget that first special meeting we attended to try to solve our financial problems! We talked and talked and talked far into the night and finally when no one could come up with a good plan to raise funds I was elected as "a committee of one" to find out what other organizations do when they need cash in a hurry.

### **Lots of Fund Raising Ideas!**

In the next two weeks I learned that Civic, School and Church organizations within a radius of 500 miles of us used every familiar device for raising funds, but the results were most discouraging. By talking to Executives of some of these various groups I soon realized that the selection of a completely suitable fund-raising plan is very difficult. There are hundreds of fund raising ideas of varied and questionable profit value. Many of these programs create ill will among local business men because they require high pressure selling tactics or outright donations. Most programs require too much work, fail to raise enough funds and are "one-time deals."

### **The Answer To Our Problem!**

While I was scouting around looking for the right kind of fund raising project, I met an old friend who told me about the Community Birthday Calendar . . . *a calendar that can start with any month of the year and continues for a full twelve-month period.* He said a company in Cincinnati, Ohio, specialized in this type of program and made a business of helping organizations like ours raise funds annually.

That word "annually" prompted me to write this company for all the details.

The rest of our story is just history because only fifteen days after writing the Community Birthday Calendar Company we began our first-year campaign. We now solve our annual financial problems by using this tried-and-proven money-making plan, which to us is a million-dollar idea. This project raises funds painlessly and does it in a dignified manner. Our Community Birthday Calendar gives everybody something for his money and gives us a yearly income that makes it possible for us to have the kind of instruments, uniforms and accessories our Band boys and girls deserve.

### **It's Fun Raising Funds**

The outstanding success of our past two campaigns encouraged me to find out more about the Community Birthday Calendar and other sponsors who have worked this same idea in other parts of the country. The calendar company supplied me with a list of other Band accounts and I wrote them for facts and figures about their programs.

I was amazed to learn that so many Band Boosters Clubs, Band Parents Clubs, Musicians Clubs, etc., were working this program annually with increasing financial success year after year.

### **Here's What They Say . . .**

"From Mrs. S. M. Laughlin, Calendar Chairman of the 1955 Artesia Band Aides Community Birthday Calendar, I learned that they netted over \$1,200.00 on each of their past two projects and look forward to even greater financial success from the calendar in 1956.

"The Perrysburg Band Boosters Club completed four successful projects in the past four years and their last campaign netted them approximately \$1,000.00.

"Mrs. S. Guckenberger of the Columbus High School Band told me

they had completed three projects all with increasing financial success and added, "The Community Birthday Calendar is the best means that we can recommend for making quick money and having each member of a group to participate."

And so it goes. Every sponsor of this unique way of raising funds has the same thing to say about it. It's terrific and it raises funds in a hurry and gives all the members a chance to participate in the program. It makes a friendly community more friendly because it encourages people to be more sociable.

### **How It Works**

The Community Birthday Calendar is printed especially for your own community, with the names of your townspeople printed on their individual birth dates. It also lists wedding anniversaries and important events of your community. It's interesting, valuable and is a business-building opportunity to local merchants who help promote the project.

You charge 25¢ for each listing. Of this amount you keep 19¢ for your Band. You sell the calendars for 50¢, which is production cost and you give the merchants the opportunity to place their advertisements on your calendars for a cost of only 7½¢ for each calendar sold. If, for example, you sell 400 calendars then you would charge each of the eighteen advertisers \$30.00 for his ad. All of this money with the exception of \$1.50 for setting up each ad is yours to keep. On eighteen ads your profit would be \$513.00. If you only sell 1500 other listings you have another net profit of \$285.00 so you can see that it is not difficult to raise substantial sums of money annually by using this type of program.

### **Little Effort Required**

It's simple! It's easy! It takes just a few hours' time from just a few of  
(Turn to page 77)

Trumpet  
to  
Sousaphone

*Professional performance  
priced for the student...*

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See, hear and play  
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You'll be delighted with their  
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Trombone  
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C. BRUNO & SON, INC., 460 W. 34th ST., NEW YORK 1, N. Y. • 1100 BROADWAY, SAN ANTONIO 6, TEXAS

September, 1955

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21

# IMPRESSIONS OF A LISTENER

By EMIL ECK

One of the many advantages of a large city, pertaining to our profession, is the possibility of hearing many different bands perform. It affords an excellent chance for observing the merits of different groups, their tonal quality, intonation, timber of sound and grade of technic; even their deportment on the stage.

One cannot help but compare the different sections, their balance and their musicianship. May I say right here that it is a pleasure to attend these occasions. Each of them is a testimonial to the enthusiasm and integrity of the participants, to the sincere work and industry of the band director, and to the culture and way of life of our land.

Perhaps the most desirable point in a good performance of a band concert is balance; in the overall scope, between sections and within sections. In the woodwinds a carefully kept blend,

especially between flutes and clarinets is a material aid in reaching this overall balance.

It is here where I have often found a marked tonal discrepancy. The flute sections are invariably weak both in grade of sound and timber. This finding is probably shared by most band leaders.

What are the reasons for this condition, and what can be done to improve it?

One can reasonably assume that the flute students devote as much or perhaps even more time to the practice of their instrument than the members of other sections. If they cannot compete in tone balance with the others, the reason then is not the inability of the player, but the fault of the instrument.

It is known to all who play the flute and those who are familiar with its physical structure and acoustic limita-

tions that while its tone is clear, sweet and subtle, it is definitely restricted with regard to strength and volume. It is also known that a good, full tone is the result of many years of diligent study; so a flute tone at its best can hardly be expected from youngsters who have been at it for two, three or maybe four years. The situation is not improved by asking for more volume. The player invariably attempts this by an increase in air pressure which results only in more wind, less tone and impaired intonation.

The answer to the problem may well be an increase in the number of players; a view I held long ago. This I found amply substantiated while attending the Memorial Concert of the Northwestern University Concert Band in honor of Glenn Cliff Bainum in Cahn Auditorium last May. Mr. Bainum had twenty eight players in the flute section against twenty in the clarinet section. The result was, especially in the excerpts of the Mahler Symphony (the 8th) arranged and conducted by him, so magnificent, the blending and balance so perfect that it made the occasion one of those one never forgets. Mr. Bainum whose fine musicianship and vast experience as band leader is so well known, kept the flutes in that easy and relaxed state so favorable to a clear scintillating and buoyant sound which in my estimation is the only medium for those mellow blendings and exquisite nuances, and which if observed in all sections makes a performance an event, memorable, and unforgettable. Because of the quantity, twenty eight, which is really an enormous flute section, overexertion was at no time necessary, the result was an outstanding concert.

I had occasion recently to discuss once more the subject with Mr. Bainum. It was gratifying to find my convictions verified not only by my own judgment, but also by his experience and findings gathered through his many contacts with different organizations all over the country. Amongst others to be cited a very interesting experience.

In a concert of the "North Central Illinois Band Association" in Salem, Illinois, which Mr. Bainum conducted last fall, he found thirty six flutes matched with the same number of clarinets. He was most emphatic in his praise of excellence in performance and perfection in sound and balance which he definitely attributed to the unusually large and resonant flute section. It was a sound to warm ones heart, these were his words. This may be the answer to our problem, it is well worth trying.

The End



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# CLUB PLAN

## EARNs FOR BAND

A success story of unusual interest is that of the Golden Sandie Band of Amarillo High School, Amarillo, Texas. As do most high school bands, the Golden Sandie Band finds it necessary to raise money to participate in certain activities that school funds do not finance. Since the parents of the band members feel the students' time is well filled with schooling and the resulting activities, the Band Parents' Club has assumed the responsibility of earning money for the band.

Many projects and plans were tried, then three years ago the Parents' Club, in search of a single project that would serve as the means of earning all necessary money for the band, contacted the Manor Baking Company in Dallas. Upon learning of the many advantages in employing the Manor Club Plan, the Parents' Club of the Golden Sandie Band adopted the sale of Manor Texas Fruit Cakes as their method of providing funds for club activities.

The Club Plan was first tried in the fall of 1953 with splendid results and the 1954-1955 season was even more profitable for more repeat business is enjoyed every year. The club's profit for the past holiday season was \$1,500.00!

The actual selling of the fruit cakes is done by a team of mothers and by individual members of the club following a week of intensive publicity. Since The Golden Sandie Band takes part in many civic activities, the local newspaper is generous with publicity about the club's selling campaign. Television and radio stations also donate time for announcements by members of the Parents' Club of the Band. The Sandie Band expresses its appreciation for this co-operation with Manor Fruit Cakes at Christmas.

Usually, a selling team is comprised of two mothers who are assigned cer-

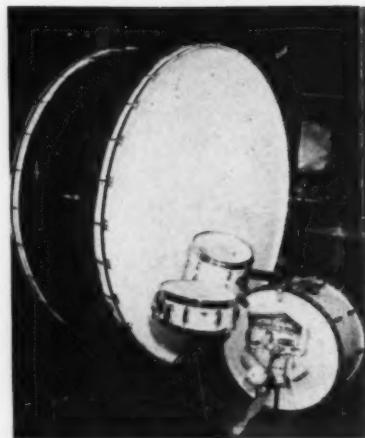
tain business firms to contact. After the first year, calls are greatly simplified by the use of a card index which shows whom to contact in the firm, how many cakes were purchased the preceding year and the approximate time to contact the prospective buyers. During the past holiday season, a two-mother team sold 150 fruit cakes in two days! Individual orders are turned over to the chairman in charge of selling and a record is kept of every order for future reference. A member of the Parents' Club is also appointed to keep the files up to date, to do the ordering and handle all correspondence.

Charles Emmons, director of the Golden Sandie Band is as enthusiastic about the Club Plan as are the members of the Parents' Club. "The Band Parents' Club has decided to make the sale of Manor Texas Fruit Cakes an annual project," he says, "for once a sale has been made, we can count on a resale every year! This year, we are off to a faster and better start than ever before. This spring, a committee from the Band Parents' Club met with John Crews of Manor Baking Company and as the result, plans for the coming campaign were formed. Attractive folders and colorful literature were sent to a great number of firms at this time and more will be sent preceding the holiday campaign.

"With a permanent record of our sales and our belief and faith in the Manor Club Plan, we feel certain that this project will grow until soon it will be the means of raising all the money we need!"

In this manner, the activities of the band are financed . . . through the combined efforts of the members of the Parents' Club and the splendid opportunity that the Manor Club Plan affords.

The End



### Slingerland Makes Huge Bass Drum For Harvard

Pictured here is the giant bass drum manufactured by the Slingerland Drum Company of Chicago for the Harvard University Band. The Beacon Music Company of Boston, Mass. placed the order.

The drum measures 24" x 72" and is one of the largest bass drums ever made. It took two weeks to manufacture this drum, but was held up six weeks due to a search for heads large enough for it. These large heads must come from one animal as they are one piece. The old Harvard bass drum, which it is replacing, was a legendary drum at Harvard and played for many presidents. It was the faculty and band members of Harvard University who raised the money to purchase this new bass drum.

Congratulations to Mr. Slingerland and his Company for building such a great drum.

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## BUESCHER-BUILT ELKHART BRASSES

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25



# Making the Most Effective Use of Football Lights

By Dale Harper, ASBDA

"Will the Band have the lights on their hats next week?" "When will you use the lights on the feet?" "I want to be sure to see that show." "I hope you use the colored lights next week, those shows are so beautiful." Statements such as these are heard frequently around the Euclid High School Band bleachers during football season. Because of the public interest in lighted shows I am always amazed when I meet a band director who says, "I haven't used lights in years, they aren't worth the trouble."

Through the use of lights for a period of years I have become familiar with some of the things one should do, and some that one should not do, if the band is going to give a successful lighted show. First, be sure the light is correctly assembled. Either select several responsible people, explain to them the assembly and have them do the job, or give each band member a light and the batteries, then step by step demonstrate and have them assemble them. Then, check each light to be sure of correct assembly.

Don't try to use batteries too long. The life of a battery in continuous service is 17 minutes. Used for short periods they will burn longer. Hat lights are designed for show purposes, not for reading music on parade. If you try to use them on parade don't expect them to last for any length of time. If you have had about fifteen minutes use from your batteries on the field change them so that your six minute use in the next show will not be marred by lights burning out.

Most light bulbs are held in place with a spring. Be sure that the bulb is turned into the spring just the proper distance. If set at the right spot the light will turn on easily. If it is not, the light may not turn on at all, it may operate very hard, or it may burn constantly. A little experimentation will make it easy to adjust this item. Adjusting the rear cap of the light will sometimes release tension on the front cap and make it easier to turn on.

Many directors say the light sometimes does not go on when turned. I have never experienced this difficulty with my own band. This is probably due to the fact that before taking the field each band member is asked to turn his light on. When they are all lighted the member then turns the cap back one quarter turn which is usually sufficient to turn the light out. By keeping the light adjusted so that it is just turned out, it is in need of just a slight turn to light the flashlight when needed. Turning the cap too far is the cause of most lights failing to come on when wanted. My band members generally check to see if the light is on by holding the hand out in front of their face. The reflection tells the tale.

Another trouble is the color cap that doesn't fit perfectly. Temperature, expansion and contraction cannot be controlled. To avoid disappointments, make sure the cap fits before taking the field.

This all sounds as though maybe the director who said, "They aren't worth the trouble" was right. In reality it takes less time to check all these items than it takes to read about it. Two more items to avoid disappointments are: let the member get the feel of the light. Demonstrate how it works when correctly assembled, show him how it won't work if not properly used. We always have a skull session on the use of light. It pays off with skillful use of this showmanship tool.

While cap lights can make a show sparkle, they can also get monotonous. I recall a rival school putting on a show which used lights throughout the entire performance. It was a good show and any one lighted sequence would have been good showmanship. However, the entire revue, in lights, left the audience cold. The general comment was, "What's the matter, are they ashamed to be seen?"

Don't use lights too often. Here, in Euclid, we use them as a novelty and let people ask for them. That way the public is always asking for more rather

than being saturated with their use. We generally do not use lights in our first two shows. Our third show will generally have a spot formation using just the white light. That is the time the fans usually ask for a color show. We again skip a week and don't use lights. Then we generally present a show using colors. The following week we use a type of show in which we can use foot lights. These "twinkle toes" are very effective for adding color to a moving formation and for use at a field with low bleachers. By varying the style of show and using the lights in different ways the public never becomes tired of them.

Another common mistake which ends up in a poor show is the planning of a show using too many color changes. We try not to have more than one color change per man. There are a variety of colors available, but that does not mean that every bandsman should be expected to change colors five or six times. If you do ask this, it only ends up in mixed up colors and poor shows.

Be sure to have foolproof signals to the man working the field switches. I vividly remember one show which was ruined by a jokester, prior to our installation of telephones. At that time we used oral signals. The cue man was standing some distance from the switch booth. In the dark someone leaned over to the electrician and said, "Turn on the lights." Since the operator could not see the field he did as commanded. The show was ruined, but it did serve to get telephones installed.

The advantages of lighted shows are many. They add the element of color to standard formations. They provide us with a means of painting beautiful pictures with the band. In this field one of the most beautiful I have seen was  
(Turn to page 74)

# Pioneer Cornetists

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By Glenn D. Bridges



## Alessandro Liberati

1847 - 1925

Alessandro Liberati was born in Frascati, Italy, August 24, 1847, son of Carlo and Felicatta Liberati. He inherited his musical talents from his parents, both of whom were musical, his father being celebrated for playing on the keyed trumpet, which was still in use at the time.

In early childhood Alessandro began the study of music, and at the age of twelve made his "debut" by playing an aria from "IL Trovatore" on the cornet.

In 1864 he joined the Papal Army and served two years as cornetist in Cacciatori Band of Rome, and also bugler in Garibaldi's Army. The following few years he was bugle instructor and cornet virtuoso, also directed various bands in Italy.

Liberati came to the United States in 1872 to play at the Peace Jubilee under the direction of P. S. Gillmore.

He was invited to go to Canada in 1873, where he served as Bandmaster of the Artillery Band of Ottawa for three years.

The year 1876 found Liberati back in U.S.A. where he became a naturalized citizen.

In 1877 he was soloist with Baldwin's Cadet Band of Boston, Mass., and after two seasons, he became soloist at the then newly opened Brighton Beach Hotel at Coney Island, New York.

In 1883 he was soloist at a well known New Orleans summer resort. His success was so great, that a banquet was tendered him by newspaper men, and headed by the Italian Consul, who presented Liberati with a medal studded with diamonds.

During the years 1884-85, he was soloist at concerts in Golden Gate Park, San Francisco. His reputation as

a soloist was then so great, that street car lines could not carry all the people to the park that wanted to hear him play the cornet.

In 1889 "Liberati" organized his own band, and for the next 35 years, he travelled throughout the United States and Canada, with his great band. Incidentally, he made a number of phonograph records in the early days of recording. Probably his best that are to be found today, is his own "Remembrances of Switzerland" and "Facilita" a "Hartman" cornet solo. The 1896 Columbia Catalogue gives Mr. Liberati a full page write up, as to his great abilities as a cornetist.

The late Mr. Herbert Clarke had this to say of Liberta, "Liberati's career was probably the greatest of any cornetist in the world, his style was not only unique, but full of virtuosity, a very brilliant tone, his technic was wonderful, his staccato tonguing was unequalled, playing single tongued passages at a tempo of 160. His endurance marvelous, and always bringing out the greatest climax in playing his solos without a show of fatigue."

Mr. Liberati passed away, October 1925 in Oklahoma City—age 78.

The End

### The Band Stand

(Continued from page 18)

The development of these melodies is culminated by the juxtaposition of the first theme in the woodwinds against a statement of the second theme in full brass choir. The piece finishes quietly."

#61. Merrill D. THOMAS — SOLILOQUY, first performance, April 24, 1955, Alumni Memorial Auditorium, Athens, Ohio by the Ohio University Symphonic Band, Charles Minelli conducting.

Program note by Myron Aaronson: "This composition was written as a study of the voicing used in the symphonic band. The title is suggested by the fast movement, in which the melody is exchanged between the reeds and brasses in a conversational manner. The harmonic structure of the fast section is based entirely on that of the preceding melodic section, the rhythm being agitated by a syncopated alternation of groupings of threes and fours in every other measure.

"Mr. Thomas is a graduate student in the School of Music and this is his (Turn to page 80)

An Important Part of Our Music Education Program is-

## KEYBOARD EXPERIENCE

It may be helpful to readers interested in the possibilities of piano keyboard experience instruction to review the development of this phase of music education in our West Hartford (Conn.) public schools. For some years prior to 1948 we had some piano work in the elementary schools but it consisted mostly of a few pupils from various grade levels taken out of classes for a semi-private lesson by a teacher who also taught instrumental lessons in all the schools.

With a sweeping reorganization of the entire music program in that year we not only gained a very large number of instrumental students but several hundred would-be pianists. We met the challenge by purchasing movable keyboards and organizing classes of approximately twelve. At one point, when keyboards became temporarily unavailable we had one hundred raised key immovable wooden keyboards made by our school carpenter.

As both piano and instrumental enrollments continued to mount we faced a double problem. We didn't have the staff needed to handle all these groups and the large percentage of pupils leaving classes for piano constituted a serious interruption for the classroom teachers.

At the same time this problem was becoming acute we were beginning to realize the potential values of keyboard experience to our regular music education program. It seemed indefensible to limit this training to only those who had pianos in their homes. There are plenty of excellent private piano teachers in the vicinity to give instruction to those who wished to become pianists. Our emphasis was due for a major shift.

We decided to give keyboard experience to all children right in the classroom. We chose the third grade level for a number of reasons. At that age the children are more uniformly ready to learn to read notation and they are beginning to do so vocally. They are

better able to coordinate eye and hands than they would have been in second grade. As we begin our regular orchestra instrumental class instruction in the fourth grade, this keyboard training would provide a suitable foundation for instrumental experience without directly interfering with the instrumental program. Furthermore, if we waited until fourth grade, too many of the children would be getting private piano instruction thereby creating a greater disparity for the teacher.

The purposes of the *keyboard experience* program are, of course, *different from the class piano* approach. We are not primarily trying to produce pianists but rather to get the children to become familiar with the keyboard and its relation to musical notation. Through the piano, pitch relationships become definite rather than nebulous. A sharp in F, for example, means something very definite to the child.

Many other advantages are derived from the program. The values of ear training, of hearing whole steps and half steps, simple chords, different octaves, etc., are evident. The vocal music is closely coordinated as the children not only sing their piano pieces before and as they play them, but they

By Frank H. Groff

also play songs or parts of songs which they sing from their regular vocal music books. They also learn to play simple one- or two-chord accompaniments with various rhythmic patterns. This ear-training and rhythmic-training is an important part of the experience. Of course a considerable amount of music theory, such as letter names of notes for both clefs, key signatures, note values, etc., is gotten across because these things are functional and necessary to the learners and have a concrete, apparent application at the keyboard.

Bringing this keyboard experience to some 900 children created some new problems but also relieved some old ones. Administrators were pleased to have a broadened base which includes all children. Classroom teachers no longer had to cope with so many pupils being excused. The piano experience had become part of the regular music period.

We had to get more keyboards of course, and were fortunate in securing



These fourth grade students in the West Hartford, Conn., public schools are receiving the basic fundamentals of music through "keyboard experience." When they choose their musical instrument for orchestra or band, note reading will be quite simple.



very satisfactory ones from Pratt, Read and Company, Ivoryton, Connecticut. We have sixteen for each elementary school. They are kept on a rolling cart and moved from one third grade class to another. Two children are assigned to each keyboard. We also have small upright pianos with very easy, rolling casters which can be moved into the rooms.

Our biggest problem is to acquire the techniques of teaching keyboard experience to a classroom full of third graders. To help us do this we brought Mrs. Fay Templeton Frisch, former chairman of the MENC national committee on piano instruction from her home in New Rochelle, New York one day last spring to give our *music teachers* and our *elementary classroom teachers* a one-day workshop using children from one of our schools. This was received so enthusiastically that we set up a one-week intensive workshop last fall with Mrs. Frisch. Our teachers attended from 4 to 6 and from 7 to 9 every day for a week. The teachers wished more time, however, between sessions to practice and try out the many things they were learning. Accordingly we have provided a second semester course on a weekly basis through Hillyer College in Hartford, Connecticut.

We use *"The Play-Way To Music Series"* in our classroom so this workshop provides an ideal opportunity to get the author's methods for putting it across. It is our hope that not only our vocal music supervisors but our classroom teachers as well will gradually acquire the experience and know-how to make this part of our curriculum one of the most valuable contributions to the total musical experience of every child. For example, merely the ability to go to a piano later on and pick out a choral part by himself will give a person the independence and self-reliance in music which has so long been sadly lacking in the majority of our adults.

I believe "keyboard experience" will become an indispensable part of public school music. Schools which do not offer it now need not hang back because of financial or physical obstacles. If you have only one piano in the building you can bring the children to it and use paper keyboards. You don't have to be a pianist yourself. (That might even be a handicap!) You can get informative publications from the MENC on the subject and the rest you'll learn as you go along. Just draw a deep breath and plunge in. The water's fine!

The End

## Charming Cornets or

# THRILLING TRUMPETS?

By Edwin W. Jones

You feel depressed. Bewildered. Weary and hurt. You sink to a chair—there in your bandroom—while you search for words. You try to force a smile.

"It's a fine instrument," you say to your first chair cornet man, "I'm glad to see you get a new horn."

You've lied, practically. You *aren't* glad! Why? You've counted on something super from this young pupil standing here. You labored for four years to make him an outstanding first-chair cornetist.

"The trumpet," you've told him—many times—"is not good for *band*. When you get a new instrument to replace this old model cornet you now have—be sure to get a cornet."

Your pupil has never said much except: "Why do all the great jazz men blow trumpets?"

Your "cornet" man, you *thought*, had finally accepted your ideas. But now, instead of a new *cornet* to replace his old one, he stands here holding the very instrument you dislike—a trumpet!

"Mom and Dad," the youngster says, "thought I'd need to play in an orchestra to earn some money while in college. And since the trumpet is a better jazz instrument I'd better—"

Your fingers push at your forehead. "It's a nice-looking instrument," you repeat.

"After college," your first-chair "cornetist" continues, "I intend to be a professional so I may as well get used to the trumpet now."

"Pea-shooters! Squealers! Blasters! Musical-Misfits!" That is what you CRAVE to say. But you don't.

You veteran bandmasters probably have "lived up" a scene similar to the above. Please notice now, we are talking about the *BAND* and its "need" for the trumpet. For the orchestra, popular or symphonic, the trumpet is a requirement.

"You're foolish!" you may say and I'll reply, "Others have also thought my mentality was deficient."

But my experience with trumpets in

bands have not been pleasant. And my very first musical instrument was a trumpet—a *long racy, narrow* model! Wow! (I thought my trumpet was real gone and I was a "goner.")

Let's listen to Dr. M. "The trumpet has an old history," he says. "And a very proud one. It is often mentioned in the Bible. It was considered a 'gentleman's' instrument. Many, many years B.C. the trumpet was used to announce great events—even to scare away Evil Spirits. The trumpet was here long before the 'cornetto' was."

You raise your head off your desk and say: "What is the history of the cornet?"

Dr. M. smiles broadly. "The 'cornetto,' as some people called it, was first made of wood and enclosed in leather with a few holes punched here and there. It was a freakish instrument and was not well thought of. However, its popularity later increased and it began a duel 'in the sun' for universal esteem with the trumpet which has not completely ceased."

Take Bob S., one of our older band directors. "What differences do you find between trumpet and cornet tone?" I asked him.

"To me—I may be wrong—" he said, "the trumpet tone doesn't blend as well in band as the cornet does. The trumpet *tone* is too white, too piercing."

"Why is the trumpet tone 'white'?"

He smiled. "Well, for one thing, there is less taper in the trumpet than in the cornet. Take the fluegel horn. It has even more taper than the cornet and therefore is one of the band's most mellow instruments."

Trumpet tone is usually considered: (1) commanding, (2) brilliant, (3) shrill, (4) piercing, (5) exotic and (6) sensual.

"What's wrong with those?" you may say. "We need descriptive effects in our band music. Makes it more attractive—and we need to attract public support, don't we?"

"You said some true things," I'd like  
(Turn to page 31)

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## It's Time to Again Ask —

# "Who Said Contests Were Not Important?"

By Rodney Polson

There probably never was a more discussed subject in the music education business than contests. The discussions have been held in formal business meetings, in after meeting "bull sessions," and anywhere two or more music educators might chance to meet. The text of these discussions have covered many areas of the contest movement. There are numerous areas and many points of view. The areas involved are, to mention a few, performance material, performance time, choice of entries, choice of contest site, adjudication, financing, etc. The points of view involved are those of the entrant, the music director, the school administrator, the contest administrator, the host institution, and the music educators association under whose auspices the contest is held.

The above items are mentioned only to endeavor to make an issue of the fact that a contest is a very complex thing of such magnitude that it cannot be taken lightly. It is so great that its influence is felt the year around and no music department is ever out of its shadow. This will be found true whether the music department is or is not taking part in the contests. There is little doubt that this influence will be denied by any music educator. However, there is one thing that stands dominant. It poses itself as a question that must be answered before any discussion will be of worth, regardless of from which area or from whose point of view discussion arises, and that is, "Does the contest movement result in a positive influence?" Stated in another manner, "Are contests beneficial to music, musicians, and music departments?" The writer would answer with a very emphatic, "YES." And further, the writer knows there are hundreds of music educators that would give the same answer with equal emphasis.

In evaluating the worth of contests it is necessary that some of the pitfalls that could cause unfavorable influence be considered. The pitfalls are not the fault of the contest in any event, however, but caused by the people for whom and by whom the contests are

being held. The negative influences that creep in could in nearly every case be eliminated and in every case could at least be corrected or improved. A point to be remembered here is that as long as there is the human element involved there will be mistakes and someone sometime is going to be hurt. The job is to minimize the mistakes and lessen the heartaches that have so far come from past mal-practice in executing contests. We cannot make contests perfect but the good that comes from them so far outweighs the bad that we cannot discard them. With these generalizations in mind let us examine, with an unbiased approach, the following items as we become more specific.

There have been times when certain practices within school music departments have helped, unjustly, to heap the adverse criticism upon contests. Surely every reader has at sometime heard of the director who spends the whole year working on music that is to be used in contest. From this comes the cry that contests are detrimental, that nothing is done but work for contests. Of course, let's admit this is very bad but it can scarcely be attributed to contests. Let's put the blame where it really belongs, right in the lap of the poor misguided teacher and suggest that he be disposed of and not the contest.

Another complaint from a similar source is that a whole school system will have its routine disrupted long before and for some time after contest season. This to is not good but again contests must be exonerated of all blame. Here school administration is at fault. The writer is acquainted with many schools in many states and knows of no school that begins its fall term without available information about the contests for that school year. Why blame contests for improper planning and scheduling in the school?

Not infrequently has it been said that young soloists who are contest participants will develop that which has been dubbed the "virtuoso complex." The student will attempt to perform numbers far beyond his technique

and understanding. True this has happened too many times and with disastrous results. Many are the potential good musicians who have been lost by the wayside because this practice has bypassed the road of fundamental background. The shame is that we have teachers who are so lacking in principles of good pedagogy that this should ever happen—and to think that anyone would say this is the fault of contests.

In some schools the administration has voiced disapproval of contests because of the lack of funds. This condition is one that faces many schools. It does take money to participate in any type of event but the fact remains that this does not enter in when the event itself is evaluated. However, whether or not the institution gets value received for the money spent on any event does become a matter for consideration. If, and this is not too big an if, the contest, or whatever the event, is entered into with the participants well prepared and if the event is administered by competent people the results will be inevitably positive. The matter of preparation has been dealt with at length in a previous issue of this periodical. (*So You Are Going to a Contest*, same author, *THE SCHOOL MUSICIAN* April 1952.)

The last few paragraphs show some of the most common examples of anti-contest propaganda stemming from practices within the schools. These examples can be twisted to appear to be facts worthy of consideration as evidence against all contests but close examination will show that that which is apparent is not real. However, damage that has been done to morale of students and teachers is actual. (Nothing else could be damaged by performing in a contest. It couldn't be said that any organization or soloist could be damaged musically by participating.) But, damage does occur so it is well that we consider the causes. In

(Turn to page 54)

## Why Be Confused By—

# Repeat Signs?

By Chesley Mills



These REPEAT SIGNS are quite simple—There are only THREE. Get them clear in your mind JUST ONCE and they will never bother you again. The FIRST of the three that "send you back" (they are really paper savers) is the straight repeat — DOUBLE BARS WITH DOTS INSIDE.



These simple repeats often have FIRST and SECOND ENDINGS. The purpose of the FIRST ending is to connect or lead back to the beginning of that strain, while the SECOND ending will connect or lead to the following strain. Naturally the FIRST ending is to be played the FIRST time, then upon coming back to the ending, skip it and play the SECOND ending this SECOND time. NEVER PLAY TWO ENDINGS IN SUCCESSION! Clear so far? Good! Keep right on until you have the whole story. Suppose the first ending DOES NOT have those two repeat dots in it? Then you DO NOT make the repeat but GO RIGHT ON to the next strain, and the ending you did not play will be used later. That could cause a moments confusion, so you had better consider a FIRST ENDING WITHOUT DOTS a bit tricky. It is advisable to NOTE THEM CAREFULLY BEFORE YOU START PLAYING! Remember — no dots in the first ending—go directly to the NEXT STRAIN.

We have only TWO more repeat or

"go back" symbols, the D.S. (Dal SEGNO) and D.C. (DA CAPO).

The D.S. is worthy of your most careful attention as it means for you to go back to the SIGN



which may be ALMOST ANYWHERE! The best way to make sure that you can make the D.S. successfully is to note the EXACT LOCATION BEFORE YOU START PLAYING. BY contrast, the D.C. (DA-CAPO) is quite simple. It means for you to go back to the BEGINNING of the number—easy for the eyes to find.

So far we know that the simple "DOTS" repeat is merely a repeat of that particular strain, whether it has FIRST and SECOND endings or not: That D.S. means to go back to the SIGN



and D.C. means to go back to the beginning. That fully covers the THREE SYMBOLS that "send you back."

Add to this an understanding of the instructions to be seen with the D.S. and D.C. and you will have learned all there is to know about REPEAT SIGNS in Music.

Here is the full explanation. D.S. al Fine means to go back to the SIGN and play until you come to the word FINE meaning FINISH or END. If there is still a part of the number yet to be played (such as a TRIO) go directly to it from the word FINE.

D.S. al CODA means to go back to the SIGN as before and play until you come to the CODA SIGN



then go directly from that to the CODA, which is merely a SPECIAL ENDING always to be found at the END of the composition. BE SURE to note the location of the CODA SIGN carefully before you start to play so you will be prepared to 'jump' immediately to the CODA.

It is practically the same with D.C. D.C. al Fine means to go back to the BEGINNING and play until you come to FINE. D.C. al CODA means to go back to the beginning and play until you come to the CODA SIGN. From that go directly to the CODA.

It seems logical enough—and we must accept and observe it as an established RULE—that, upon making a DalSegno or DaCapo you are NOT to make any of the single strain repeats. Play RIGHT THROUGH, taking second endings if necessary, until you play to the END.

Rarely will you come across THREE endings. If you do, treat the first and second as always. That THIRD ending is to be played LAST after you have made a D.S. or D.C.

It will be well for you to cultivate the habit of carefully looking over a number, checking ALL REPEATS, BEFORE YOU START TO PLAY. While playing train yourself to THINK and LOOK AHEAD — READY FOR ALL REPEATS . . .

## Thrilling Trumpets

(Continued from page 29)

to reply. "But for now, let's look at cornet tone."

Most lovers of band music will say this about cornet tone. It has:

- 1) Roundness
- 2) Mellowness
- 3) Ease of production
- 4) Song-like quality
- 5) Conservative beauty

Let's consider "roundness" of tone. You like a smooth sound with no edges, don't you? Doesn't a round tone blend more easily? Become a very pleasant part of the band ensemble?

There's "mellowness." Mellow music has one great and appealing and

(Turn to page 61)



# The Choral Spotlight .. Edited by Walter A. Rodby

## The Director

W. Raymond Randall, director of the Stamford, Connecticut High School A Cappella Choir, received his training from the



W. Raymond Randall

Institute of Musical Arts of the Julliard Foundation, New York City; New York University; and Yale University. He studied piano and organ privately with Gaston Dethier, and music theory with Dr.

Norman Coke-Jephcott.

A well known choral and orchestral director throughout New York and the New England states, Mr. Randall also directs the Stamford Oratorio Society, the Stamford Symphony Orchestra, the Duchess County Choral Club, and is organist and choir master of the First Presbyterian Church of Stamford. He has been a guest conductor of the Several County, All-State, Junior and Senior High School Chorus, and an adjudicator for the New England Music Festival Association. Recently he performed with Dr. Hugh Ross and the St. Cecilia Society in New York City.

Mr. Randall is a past president of the Connecticut Music Educators Association, and also past eastern chairman of the MENC Curriculum Committee. Presently, he is sub-dean of the Stamford chapter of the American Guild of Organists.

THE SCHOOL MUSICIAN congratulates this splendid musician and educator for his devotion to the cause of good choral music. We know that his energetic leadership both in school and community music will continue to reflect credit upon himself and his fine musical organizations.

## The Choir

One of the most widely concertised high school choral groups on the east coast (six states), the Stamford High School A Cappella Choir has received New England first honors for 5 consecutive years. In addition to giving a regular spring concert each year, the choir combines with the local Community Choral Society to perform such standard choral works as the Verdi

## Stamford, Connecticut



The Stamford High School A Cappella Choir, Stamford, Connecticut, W. Raymond Randall, Director.

Requiem, The Elijah, the Requiem of Brahms and Faure.

The choir has made innumerable recordings for the U. S. Government Special Services to Armed Forces overseas, and has participated in local, national, and international radio programs for Bethlehem Steel Corp. Recently they received from the Berlin

Concerts Bureau an invitation to tour Europe.

THE SCHOOL MUSICIAN salutes the Stamford High School A Cappella Choir and hopes that it will maintain the standard of achievement which gained for the choir and its director such well deserved national and international recognition.

The End

## Repertoire From Recent Programs

### Secular (SATB)

Jig for Voices.....Alec Rowley.....#1699.....Boosey-Hawkes  
Ballad of Brotherhood.....Wagner.....#1053.....Elkan-Vogel Co.  
Rumanian Rhapsody.....Enesco-Simeone.....Shawnee Press  
Oh, Dear, What Can the Matter Be?..Kubik..#9853..G. Schirmer  
Coffee Grows on White Oak Trees....arr. Murray....#188....Staff  
Blue Are Her Eyes.....Watts.....#40098.....Ditson  
Nocturne for Voices.....Lloyd.....#10142.....G. Schirmer  
O Sing Your Songs.....Cain.....#81154.....Flammer

### Sacred (SATB)

Here Yet Awhile..(St. Matthew Passion)..Bach..#337..H. W. Grey  
To Thee We Sing.....Schvediv.....#5-W2638.....Witmark  
The Song Which Frances Sang...Randall...#5-W3482...Witmark  
Ain'a that Good News....arr. Dawson....#103....Music Press  
Lacrymosa "Requiem".....Mozart.....#CM589.....Carl Fischer  
Salvation is Created.....Tshesnokokoff.....#4129.....J. Fischer  
Little David Play On Your Harp.arr. Wilson.#1066.Hall-McCreary  
Hear My Prayer.....Mendelssohn.....#339.....H. W. Grey



## Book Reviews

### Books That Help

**EDITOR'S NOTE:** Each month this column will review a book pertaining to some phase of school music. With so many excellent books published each year, it is regrettable that so few can be mentioned in this column. However, if any reader actively engaged in school music would like to tell us about a book that has been especially helpful, such a recommendation will receive first priority. Here is your chance to share with others in the field of music education a few reasons as to why it was one of those "Books That Help." Address all correspondence to "Book Editor" in care of THE SCHOOL MUSICIAN.

**THE MUSIC LISTENER'S GUIDE** by Meyer M. Cahn. Published by Forman Publishing Company, 2050—33rd Ave., San Francisco 16, California. \$1.50.

One of the seemingly most simple, and yet in actual practice the most difficult subject to teach is a genuinely effective course in music appreciation.

The teacher who seriously attempts to present the subject in such a manner as to achieve really good results very often will discard everybody else's method and evolve one of his own. Few high school and college teachers who offer some type of a course in "Music Appreciation" (or call it "Creative Listening," "Music and Life," "The Story of Music," "The Ill-Tempered Listener," etc., etc.) will recommend an appreciation book without some reservation.

The reasons for this great variety of method and view point are quite obvious. Listening is such a subjective experience, and it can mean so many different things to the listener and the teacher, that there could be no other result than differences of opinion. Hence, of the dozens of books written on how to appreciate music, rarely do we find one completely satisfactory.

**THE MUSIC LISTENER'S GUIDE** is no exception. However, author Cahn has put together in eighty pages some of the most practical helps toward a better understanding of serious music in print today. Here is a volume that probably should be called a work book instead of just a plain book. It is different not only in looks, but it is different also in the method of presentation. Sparse in detailed discourse and long on developing listening techniques, the

whole book is organized to help the listener himself. Probably the most unique feature (and possibly the most dangerous in getting in the way of the music) is the great number of check lists the author has developed to help sharpen the ear.

The best thing about the book is the fact that Mr. Cahn had the good sense not to put the cart before the horse. He doesn't present a lot of material to get you "ready" to appreciate good music; instead, he puts you right into the music itself and lets you take it from there.

If you teach Music Appreciation you should know about this book. It is truly one of the most unique ideas in organizing material toward a better understanding of good music to appear in a long, long time.

J.J.

### Keyboard Experience News

By Marion S. Egbert  
American Music Conference  
332 So. Michigan Ave.  
Chicago 4, Illinois

This summer has been a most pleasant excursion to colleges and universities over the United States. Classroom teachers in large numbers are attending workshops designed to help them make more use of music in the classroom. It seems the attendance is increasing every year.

No small part of their interest has been centered around the **KEYBOARD EXPERIENCE** program. There is every indication that schools in the smallest hamlets as well as the large cities are going to make use of the keyboard as a visual aid to teach the music fundamentals.

In one college, they were holding a music workshop and a workshop for athletic coaches, the music workshop far exceeded the athletic workshop in attendance.

In talking to these classroom teachers, there is every indication that they prefer teaching their own music with the music specialist assisting them in the more technical aspects of music. These teachers find so many ways to use music through the day as well as their regular music period, such things as singing a song as an interlude between recitations in academic subjects, a rhythmic activity as a means of relaxing after having been sitting at long intervals in the classroom, a song or descriptive music that has to do with their history or geography or some other subject. The music specialist gathering such source material for the classroom teacher is helping to make music a living factor through the

school day and not a special "frill" that occurs once each week.

The fundamental knowledge that teachers are getting at these workshops in making use of the keyboard is giving them a broader plane upon which to work and as a result more confidence in their ability to effectively teach music themselves.

If you wish more information regarding the keyboard work in relationship to the classroom music, write THE SCHOOL MUSICIAN.

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By Walter A. Rodby

### Arranging the Voices

If ever there were a taken-for-granted area in what is generally considered as "choral technique," I would venture the opinion that the subject of seating plans and arranging of the voices would appear very near the top of the list.

My records show that of the literally hundreds of letters written to *The Choral Folio* in the past four years, not a single one contained a question relative to seating arrangements for the choral group. Certainly this ought to indicate something, and perhaps it might be wise to let sleeping dogs lie, but simply because there seems to be an apparent lack of concern for this phase of the Choral Art, it does not necessarily follow that the subject should remain undiscussed.

This is the beginning of another school year, and as we have written about other subjects that require early attention, (Vocal Exercises, Sept. 1953; Voice Testing, Sept. 1954; First Rehearsal, Sept. 1952)—so this September let us take a look at the problem of arranging the various vocal parts in the chorus or glee club.

#### The Fixed Six

There are about a half dozen standard arrangements for the voices, and I doubt that you will find one variation in a hundred. Most any good book on choral music will devote some space to seating plans, and if you want to take the time to compare the texts, you will find practically every one contains the same basic diagrams. There just aren't too many ways that you can juggle four to eight parts, and so apparently little experimentation has gone on in trying to determine which particular arrangement is best, especially when the director gets acceptable results with the first or second seating plan he tries.

#### The Basis for Bases

No director will get poor results because of a bad seating arrangement if he will stick to some well recognized principles. Practically everyone agrees that you can't go wrong by placing the sopranos and tenors to the left of center and the altos and basses to the right. It is as fundamental as the first fiddles in a symphony being placed to

Send all questions on Choral Music and techniques direct to Walter A. Rodby, 602 Oneida St., Joliet, Illinois.

the left of the conductor. But just as occasionally a conductor will vary the positions of instruments in the orchestra, so is it also possible to vary positions in a chorus. Certain effects, both acoustical and musical, can only be achieved through a specific seating plan, and this must be recognized and arranged in accordance with the nature of the music.

A director who in the course of a concert will change the arrangement of the voices several times is the one to watch. Obviously, he is sensitive to the more subtle qualities of the music, and more often than not the performances of his choir reflects that sensitivity.

If you have ever seen the Robert Shaw Choral in concert in the past five years you will know what I mean. It seems that with each grouping, and many times with each selection the arrangement of the sections change. Watch the next time you have a chance to hear them. Robert Shaw (now Dr. Shaw, by the way) understands that each piece makes its own demands, and arranging the voices to meet these demands creates another dimension in the possibilities of choral interpretation.

#### Point and Counterpoint

Let's be specific. Supposing we are performing a composition in which the vocal lines are mostly contrapuntal Bach, Handel, madrigals, or the early masters. Each voice line needs clear definition and exact point, right down to the actual location in the choir. Such a situation obviously demands a close physical concentration of parts. For example, the tenors would be in as compact a block as possible so that the sound emitted could be followed with absolute distinction.

On the other hand, let us suppose that the choir were performing Delius, Kodaly, or any other composer for that matter in which a *tapestry* of sound is essential rather than a clear cut definition of individual parts. Such an effect is most successfully achieved by arranging the choir in such a way that

(Turn to page 81)



## A.S.B.D.A. LAUNCHES STUPENDOUS PROGRAM

By Arthur H. Brandenburg  
"ASBDA—Editor"  
1128 Coolidge Road  
Elizabeth, New Jersey

For June 25, 26 and 27 a small group of ASBDA members were called together by President Dale C. Harris in the Hotel Park Shelton, Detroit, Michigan, for a two fold purpose. One to discuss and review the pending program of the annual convention coming up the 15th, 16th and 17th of December, and the other to begin work on the comprehensive course of instrumental study outlined by the president in the April (1955) issue of THE SCHOOL MUSICIAN. This group of band leaders met Saturday evening on the convention outline and then spent two days laying the ground work for the instrumental study.

At the first meeting on Sunday morning President Harris presented a detailed sketch of the various facets into which this study should be aimed. By vote of the group present the following items were listed as of primary importance due to present situations: (1) A statement of philosophy as to where band music fits in music education as related to the education of the whole child, (2) Surveying the ASBDA membership to ascertain where the best Financial Budgets, Buildings, and Physical Facilities support an outstanding band program, and (3) Delving into the scheduling of the instrumental program to discover what aspects in this area bear on the success of a fine band program.

All ASBDA members should be especially alert to future mailings coming from various chairmen, appointed by the president, who are seeking information by way of survey, questionnaire or opinion poll. It is hoped that these requests for assistance from the general membership of the ASBDA will be answered promptly, accurately to be valuable, and for great benefit to every member in final report.

The committee charged with drafting the Philosophy of the ASBDA includes, E. O. Arsers, Texas; M. C. Carr, Michigan; D. C. Harris, Michigan; E. A. Kehn, Colorado; P. H.

Riggs, South Dakota; George Wall, Illinois and Arthur H. Brandenburg, New Jersey Chairman.

The Committees on Financial Budgets and Scheduling had committee chairmen appointed with assistants, and other committeemen will be added. They are respectively, P. H. Riggs, South Dakota Chairman, with Warren Felts, Illinois, assisting, handling the survey on Financial Budgets, and Walter Sells, Ohio Chairman and Fred Wiest, Michigan, assisting working on Scheduling.

No ASBDA member will want to miss the December meeting for President Harris and his planners have a tentative program lined up that appears tops from many angles. With the convention headquarters at Park Shelton all activities of this annual meeting can be reached within two or three blocks. In addition to meeting rooms at the hotel, and music exhibits there, the extensive seating capacity of the auditorium of the Detroit Institute of Arts across the street has been made available for the visiting bands that will be performing. Also the facilities of the new music building on the campus of Wayne University, also within easy walking distance has been offered to the convention planners. Professor of Music Education, Graham Overgaard and Assistant Professor Mark De Leonard, conducted the assembled ASBDA members in a tour of the new building. Seeing the facilities provided for future music education majors is worth the trip to see.

In attendance at Detroit for this June meeting were the following officers:

Dale C. Harris, President, Pontiac, Michigan

Earl O. Arsers, Vice-President, San Antonio, Texas

George W. Patrick, Treasurer, Springfield, Illinois

and members:  
Harry Begian, Detroit, Michigan  
Arnold W. Berndt, Birmingham, Michigan

Arthur H. Brandenburg, Elizabeth, New Jersey

Mac E. Carr, River Rouge, Michigan

Warren A. Felts, Aurora, Illinois

Arthur C. Hills, Holland, Michigan

Edward A. Kehn, Boulder, Colorado

P. H. Riggs, Mobridge, South Dakota

Stanley Schoemaker, Jackson, Michigan

Walter M. Sells, Fremont, Ohio

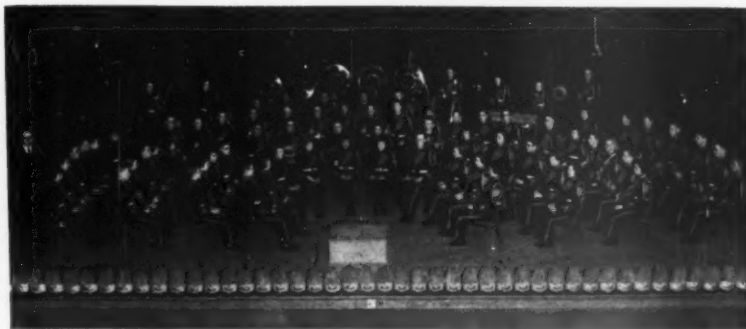
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### First in a Series

### A.S.B.D.A.

### "Band of the Month"

ASBDA membership salutes this 76 piece High School Concert Band of Ames, Iowa directed by Richard D. Day, an ASBDA member. Mr. Day has directed the destinies of this band over a period of 28 years. This group carries on a full program of band activities during the year, including marching maneuvers at athletic contests. The local Playground Commission sponsors a summer band program consisting of Grade School and Junior High Bands under the direction of Milton Trexel, another ASBDA member. A Municipal Band, which includes the better high school players has operated in Ames under Mr. Day's direction for 13 years.



ASBDA BAND OF THE MONTH. . . is the outstanding High School Band from Ames, Iowa. ASBDA member, Richard D. Day conducts this fine group. Be sure to send a picture of your band to the ASBDA Editor for future use in this, our official ASBDA page.

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## National Catholic Bandmaster's Association

By Robert O'Brien  
President, NCBA

Notre Dame University  
Notre Dame, Indiana

### PURPOSES OF THE NCBA RESTATED

Now that we are entering another school year, and the third year of the National Catholic Bandmasters' Association it is well to note that, as well as solving and working toward solutions of problems peculiar to the Catholic band, the association has found a growing preeminence of the Catholic band and a remarkable advancement in both direction and organization. With an improving competence among our directors and the advantage of working together as a unit the Catholic band should continue to evolve as an important contribution in the educational music of America.

A primary purpose of the NCBA has been to approach band music from a Catholic viewpoint which implies that we must understand its spiritual, moral, and cultural values.

Committees continue to work around the calendar investigating and suggesting procedure on many goals including the coordination of Catholic school band activities on a national level; a yearly convention of Catholic band educators at Notre Dame; the continuance and furthering of the NCBA (National Summer Band Camp) at Notre Dame; the development of music scholarships; the commissioning of new compositions for band; the organization of a factual composite Catholic Band program for presentation to Catholic educators; the development of a concise and reasonable curriculum for band directors in teacher training institutions; the placement of competent directors in Catholic schools; the evolving of special techniques for the special problems arising in Catholic music; the development of salary, tenure and teacher qualifications; and to assist all participants in personal and group growth both as musicians and as Catholic educators.

A complete report of the 1955 con-

vention and results of committee work will be given in the October issue of **THE SCHOOL MUSICIAN**.

### NCBA HONORS BROTHER ROY NASH, C.S.C.

Brother Roy Nash is the chairman of the NCBA Summer Camp and as such has been largely responsible for the tremendous success of the project. Through his guidance the NCBA has been able to present, on a national scale, a most worthwhile and unique camp that combines band and religion in a practical way. This dual approach has permitted the NCBA to consider music from a spiritual, moral, and cultural standpoint.

Brother Roy was born in Neenah, Wisconsin on Nov. 10, 1929. He attended St. Mary's High School, Menasha, Wisconsin, where he played trombone in the varsity band from 1945 to 1947. After graduation in 1947 he entered the Congregation of Holy Cross in September of that year. He enrolled in the college of Arts and Letters at the University of Notre Dame as a music major.

Brother Roy was assigned to teach at Catholic Central High School, Monroe, Michigan in 1951. He remained there until 1953 when he was reassigned to Boysville High School, Macon, Michigan. In 1954 he renewed his studies at Notre Dame. During this period Brother Roy organized the music program in St. Joseph's High School at South Bend, Indiana.

Brother Roy became a charter member of the National Catholic Bandmasters' Association in August 1953. During his membership he has been active on the constitutional committee. As chairman of this committee he helped write the NCBA constitution. In the August, 1954, convention Brother was nominated as committee chairman and director of the Summer Band Camp. He continues in that capacity.

A full report of Brother Roy Nash's committee will follow in a subsequent issue of **THE SCHOOL MUSICIAN**.

The End

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Mr. Louis J. Nienaber, 136 McIver Street, Greensboro, North Carolina, has been named to represent the Linton Manufacturing Company in South-eastern states, according to Mr. Jack Linton, president.

Mr. Nienaber is the first of a group



of representatives being secured to serve Linton throughout the nation. This is in keeping with the firm's recent expansion program. Well-known for years as a manufacturer of quality Bassoons and Oboes, the Linton line now includes a complete woodwind selection.

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## MARK YOUR CALENDAR

1955 - ASBDA Convention  
December 15-16-17  
Detroit, Michigan



# PHI BETA MU

NATIONAL SCHOOL BANDMASTERS' FRATERNITY

Jack H. Mahan, Executive Secretary  
Phi Beta Mu, 3507 Utah  
Dallas 16, Texas

The national elective offices of the Fraternity have been filled since this column last appeared. Our first National President is L. H. Buckner, Henderson, Texas, and the first National Vice-President is Alfred M. Riley, Fort Worth, Texas. Congratulations, Buck and Al; we know you will make a terrific team.

The initial job of the newly elected officers will be to work with the Executive Secretary-Treasurer as the Executive Board in preparing the revised constitution to be submitted to the members of the Fraternity for approval. This vote will be cast by individually mailed ballots in the early fall. Watch for yours and return the vote as soon as possible. Don't wait for a deadline that we sometimes never make.

It is the duty of each member to religiously read this column each month. The official notices of all meetings and items of interest to you and your brothers will be found in this column.

As an Honorary Member, you should feel free to attend all meetings and to participate in all activities with the exception of casting ballots on official business. Those who have been honored with Honorary Membership, after having already been a duly elected active member do, of course, have all privileges including the right to vote.

All Honorary Members are eligible to participate in the National Football Show and Marching Ideas Project. If you are an honorary member and care to participate, just comply with the instructions for preparing your share in the project. If your work does not require marching activities, but you are still interested in receiving the material, please write the Executive Secretary if you desire.

Plan to receive approximately 200 new marching ideas by May 1st, 1956, by joining hands with your brothers in the National Project. Even though it is some time until our thoughts are fully turned to football shows and other marching materials, let's start now and make plans to share with our brothers

our ideas on marching. If every member will contribute a paper on marching, each one of us will receive over 200 tried and proven marching ideas or stunts. What can you lose? Give one idea and receive the whole set in return! Be an active member! Share your abilities and know-how with your brothers!

## FOLLOW THESE SIMPLE INSTRUCTIONS FOR NATIONAL MARCHING PROJECT:

1. Choose your best marching idea, stunt or field show.
2. Plan and plot it out so that others can readily understand it.
3. Mimeograph or use your regular reproduction method for 300 copies (the extras are for the new brothers we will have by next spring).
4. If there is more than one sheet *Please* staple the sheets together.
5. Send them to Jack H. Mahan, National Executive-Secretary, Phi Beta Mu, 3507 Utah, Dallas 16, Texas.
6. The deadline will be January 15, 1956.

This material will be arranged into sets and sent to every active member by May 1st, 1956.

Note: Be sure to have your name, address, and Chapter on the material you send so that you will receive credit for your share of the materials submitted.

Address all correspondence to Jack H. Mahan, Executive-Secretary, Phi Beta Mu, 3507 Utah, Dallas 16, Texas.  
The End

## Grants to Study With Dorati at Minnesota 'U'

Two scholarships of \$500 each are available for advanced music students to study with Antal Dorati, conductor of the Minneapolis Symphony Orchestra during the University of Minnesota academic year 1955-56.

Recipients of the scholarships will receive 26 weeks of personal instruction from Dorati with one formal session per week of one of three hours' (Turn to page 57)

## 1955 MUSIC INDUSTRY SHOW BREAKS ALL PREVIOUS MERCHANT RECORDS

The 1955 Music Industry Trade Show and Convention at the Palmer House in Chicago closed July 21 after four days with buyer registrations ahead of last year, 3718 to 3574, a final audit of attendance figures disclosed.

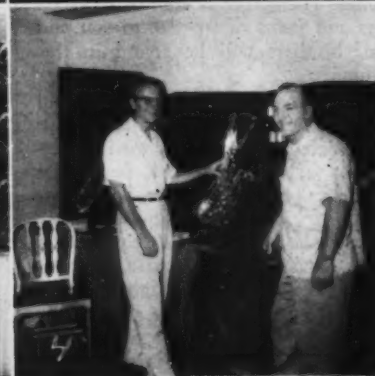
Total show registration, including exhibitors' representatives and other non-buyers, was off because of the fewer number of exhibiting firms. All told, 7408 people registered, compared to 7955 a year ago. There were 241 firms showing at the "Music-Orama for '55", contrasted to 256 at the 1954 event.

NAMM members and other buyers for retail music stores arrived earlier in the week this year than last, and many of them stayed the full four days to take advantage of the helpful merchandising panels that were highlights of the convention program. As of the first night, more than two thirds of the buyers had arrived, and the number at the show was 28% greater than at the same time the year before.

Last summer was the first time NAMM made a breakdown of registrations between buyers and non-buyers. However, *Piano Trade Magazine's* analysis of registrations for the years

1951 through 1953 indicate the Music-Orama for '55 was the largest of the past five years in point of buyer attendance, although it was also the smallest in total attendance. With the exception of the New York show of 1952, buyer registrations have shown an increase each year since 1951.

The five merchandising panels beginning Tuesday, plus the panel on piano financing through open-end mortgages, together with the major addresses, made probably the strongest convention program NAMM has ever presented. Interest in the panels was enthusiastic, with attendance running between 200 and 300 at each. Even the unannounced Thursday afternoon session featuring Prof. George C. Stout of the University of Houston and his new television piano teaching film, which was set up at the last minute,



1. Mr. William Gard, genial Executive Secretary of the National Association of Music Merchants, the unsung hero of the great convention, gives last minute instructions to the registering clerks before the doors were swung open at the Palmer House.

2. Two distinguished visitors from France visited the Gretsch exhibit to chat with Mr. Fred Gretsch, (c) president of the Fred Gretsch Mfg. Co., (l) is Pierre Heudebert, President Directeur General, and (r) Emile Stoecklin, Directeur du Service d'Exportation, both of the Couesnon French Firm.

3. Mr. Elliot Kehl, President of Frank Holton & Company was very proud indeed of his attractive exhibit of Collegiate band instruments. The various pennants and insignia of Universities and Colleges furnished the backdrop for the attractive table.

4. Mr. Fritz Holtz, (l) General Sales Manager of the Martin Band Instrument Company is seen here as he enthusiastically shows a visiting music merchant the model of the Martin Tenor Saxophone. Asked how he felt business would be during the next school year, he said, "Wonderful."

5. Richard Madden, popular Vice President of F. E. Olds and Son (l) explains the finer working points of the new Olds "Aida Trumpet" to W/O Karl E. Bowers, Asst. Leader of the United States Naval Academy Band, Annapolis, Md. Mr. Madden says there is a growing demand for these trumpets for schools and colleges.

6. Mr. A. Buegeleisen, Executive of Buegeleisen & Jacobson, Inc., proudly exhibits their newest addition to their clarinet line. It is the Philharmonic Model manufactured by Martin-Freres. Mr. B. Also said that their student line, Lamonte was now in great demand.



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drew a large and interested audience.

"Success of this year's show and convention leaves no doubt that a solid program of practical merchandising helps is what music merchants want," said William R. Gard, executive secretary of NAMM. "Such a program will

bring them to the show, whereas exhibits alone or exhibits and a weak program will not. We think we have now found the combination that brings greatest benefit to dealers and exhibitors alike, and we intend to use it next year to produce an even better

result in New York."

**The 1956 event will be held at the Hotel New Yorker, July 23-26**

Gard said comments from exhibitors  
(Turn to page 60)

7. "Spotlight," one of the popular and jovial executives of the H. & A. Selmer Company stands beside the highlight of their 1955 exhibit. It is the matched Bb and A Omega Clarinets which sell for \$1000.00. He said the interest among professional clarinetists in the twin set was amazing.

8. Dick Bosse, aggressive young head of the D. & J. Artley firm is happy indeed with the Artley Flute exhibit. Mr. Bosse took over the head of the Artley Company after the untimely passing of its president, Mr. Don Artley last Spring. Asked how his business was, he answered smilingly, "Better than ever."

9. Here are two great "Mr. Banjo's." They are (l to r) Robert Keyworth, and Sydney Katz, Vice President and President respectively of the Kay Musical Instrument Company. Mr. Katz is playing the tremendous bass banjo while Mr. Keyworth plays the ever popular tenor. Both agreed banjos are coming back.

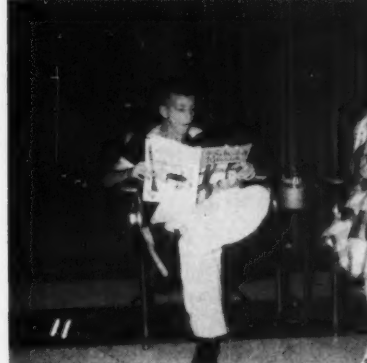
10. George Way, known to band directors everywhere proudly exhibits his own bass drum stand. Mr. Way was formerly with the Leedy and Ludwig Company, (no longer in business). He now owns his own business which handles all kinds of drum accessories.

11. The SM camera caught this young man off guard as he sat comfortably in a chair next to The SCHOOL MUSICIAN exhibit. He was deeply interested in reading the latest copy of The SM. He is Chipper Parker, son of the owner of the Parker Music Company of Boulder, Colorado.

12. Mr. Leshner, president of the Leshner Woodwind Company shows two visiting music merchants his new oboe which was exhibited for the first time at this year's 1955 Trade Show. Asked why he has introduced an oboe on the market, he proudly replied, "Our bassoons were so popular, we felt the directors would like our oboes."

13. Mr. F. C. Hall, president of the Radio and Television Equipment Company, explains the new mechanism of the Nova Easy Blowing Trumpet to Mr. Don McGregor, their Pacific Northwest representative. The new trumpet features an interchangeable valve.

14. Mr. William Gard, tired but happy Executive Secretary of NAMM, the sponsors' of the Trade Show stands before the great sphere which was the symbol of the "Musicorama," 1955 Show. As the halls emptied, and the last music merchant left for his far distant place, Mr. Gard said, "It was a great show, thanks to a wonderful NAMM staff."





## United States Navy Band At Mid-West National Band Clinic December 7

It is good news for all concerned that the official United States Navy Band of Washington, D. C., conducted by Lieutenant Commander Charles Brendler, past president of ABA will open the 9th Annual Mid-West National Band Clinic in the Grand Ballroom of the Hotel Sherman in Chicago on Wednesday evening, December 7. This is one of our nation's most famous bands, and for many it will be the opportunity of a lifetime to see and hear these distinguished musicians in person. This concert, as well as the entire Mid-West Clinic, is free to all.

In addition to the U.S. Navy Band, the Mid-West will present seven more bands of superior quality from Canada, Oklahoma, Iowa, Ohio, Illinois, and one that it is hoped will be truly "All American" by drawing its membership from all 48 states and Canada. This will be the First All American Bandmasters' Band which will be one of the feature events of the 1955 clinic. It will be rehearsed and conducted by Lieutenant Colonel William F. Santelmann, (ret.), conductor of the United States Marine Band of Washington D. C. for the past 15 years. Advance stories on this thrilling band, which will be a stimulating experience both to participating directors and those in the audience, were contained in the May and June issues.

High School Bands making their first appearance at the Mid-West will be from Norman, Oklahoma, William Robinson, conductor; and from Carrollton, Ohio, George Toot, conductor. This year the special honor of being invited for a second appearance at the Mid-West went to the two High School Bands of Mason City, Iowa, directed by Paul Behm, and the Barrie Collegiate Institute Band of Barrie, Ontario, Canada, directed by W. Allen Fisher. From the many fine grade school bands, each year but one is chosen and this year the one selected is known by everyone for its remarkable achievements — the Joliet, Illinois, Grade School Band, conducted by Charles S. Peters. College bands will be represented by the VanderCook College Band of Chicago, conducted by Richard Brittain.

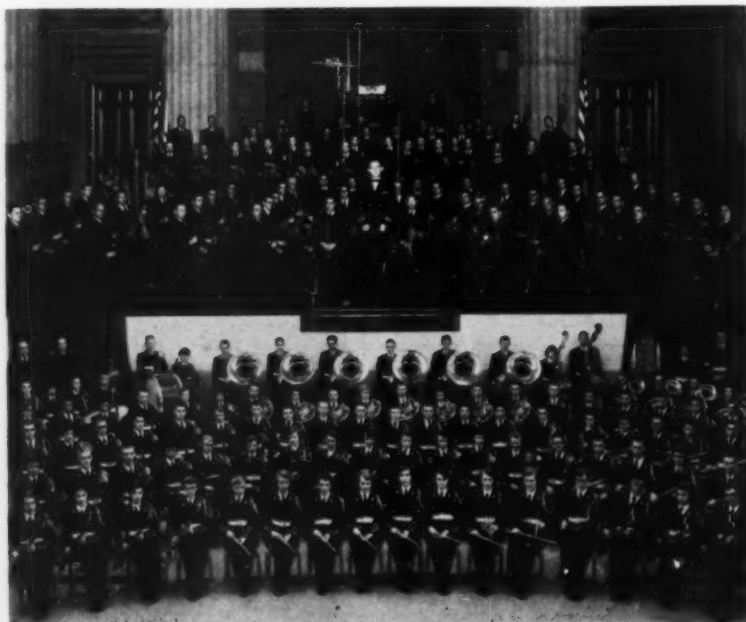
On Thursday and Friday, December 8 and 9, in addition to the five bands presenting the newest and best band literature published, there will be 14 educational and inspirational clinics covering all phases of the instrumental music field. Clarinet, trumpet, baritone, flute, band uniforms, marching

band, the premier showing of a new Sousa film, a Publishers' and a Superintendents' panel, "Program Finales for Band and Chorus" and "Tricks That Click" are among the clinics scheduled. A complete program will be published in THE SCHOOL MUSICIAN later.

The convention closes with the free Grand Finale Banquet Saturday noon, December 10. For a detailed program, hotel reservation card, or application blank for the First All American Bandmasters' Band, you may write to Lee W. Petersen, Executive Secretary, Mid-West National Band Clinic, 4 East 11th Street, Peru, Illinois. You will want to attend every minute of this stimulating clinic from Wednesday evening, December 7, through Saturday, December 10. It is one of your greatest opportunities for professional growth and refreshment. Watch for pictures and more details in the next issues of THE SCHOOL MUSICIAN.

## Last Call for Applications for First All American Bandmasters' Band

This is positively your last chance to send an application for the First All American Bandmasters' Band to be featured at the 9th Annual Mid-West National Band Clinic held at the Hotel Sherman in Chicago December 7 through 10. The deadline for applications has been set at October 1. All applicants will be notified as soon after that date as the committee can complete the roster. Any band director or professional musician, but not high school student, may apply for membership in the First All American Bandmasters' Band. It is hoped to have members from all 48 states, and there are a few states not yet represented. In view of the fact that last year's Mid-West drew attendance from 38 states, the District of Columbia, and Canada, it seems very probable that the goal of complete representation of the states will be attained. Applications received now on any instrument will be considered, but special attention will be given to applicants on the oboe, bassoon, flute, French horn, and alto, bass and contra bass clarinet. Ap-



(Top picture) The Distinguished United States Navy Band of Washington D.C., conducted by Lieutenant Commander Charles Brendler, will open the 9th Annual Mid-West National Band Clinic which meets at the Sherman Hotel in Chicago December 7 through 10. Seven other bands, fourteen vital instrumental clinics, and a free Grand Finale Banquet are other features of the big four-day convention. The U. S. Navy Band will give a concert in the Grand Ballroom of the Sherman Hotel on Wednesday evening, December 7. The entire clinic is free to everyone. (Official United States Navy Photograph)

(Bottom picture) The Mason City, Iowa High School Band, directed by Paul Behm, will be one of eight bands featured at the clinic. This wonderful band is making its second Mid-West appearance, having given such an excellent performance in 1952 that it was invited back for the 1955 clinic—an honor that is accorded to only a few bands. All sessions are free to everyone.

# First Band

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George E. Wain of Oberlin Conservatory, Oberlin, Ohio, will be the Clarinet Clinician of the 9th Annual Mid-West National Band Clinic meeting in Chicago December 7-10. Mr. Wain will also be a member of the First All American Bandmasters' Band which will be featured in a concert in the Grand Ballroom of the Sherman Hotel in Chicago on Friday evening, December 9.

plicants are asked to be sure to include city and state in giving address. A few applications, having been received without this information, can not be acknowledged.

This First All American Bandmasters' Band will be rehearsed and conducted by Lieutenant Colonel William F. Santelmann, conductor of the United States Marine Band of Washington, D. C. for the past 15 years. There will be four rehearsals during the Mid-West convention and a concert in the Grand Ballroom of the Sherman Hotel on Friday evening, December 9. An application blank may be secured by writing to Lee W. Petersen, Executive Secretary, Mid-West National Band Clinic, 4 East 11th Street, Peru, Illinois. A reprint of the blank appeared in the June issue of THE SCHOOL MUSICIAN.



These are the "Three R's" of trumpet playing—Rafael Mendez with his twin sons, Ralph and Robert. Mr. Mendez will be Guest Soloist with the Barrie, Ontario, Canada, Collegiate Institute Band appearing at the clinic in Chicago on Saturday, December 10. He will be the Mid-West Trumpet Clinician for the third time. It is hoped that his twin sons, now college freshmen, will be able to appear with him.

## AMERICAN BANDMASTERS ASSOCIATION CHOOSES SANTE FE FOR 1956 CONVENTION

By Arthur L. Williams, Chairman  
Public Relations Committee

The 1956 22nd Active Convention of the American Bandmasters Association will be held in Sante Fe, New Mexico, next March 7-10, 1956, with Mr. Gib Sandefer as Santa Fe Chairman. Mr. Sandefer is Tour Manager of the United States Navy Band and the United States Air Force Band. He lives at the 5,000 acre Dead Horse Ranch near Santa Fe. The 155 Active members plus the 58 Associate members will be making plans to travel to the great Southwest next March at which time it is expected the featured band will be the U. S. Air Force Band.

The officers of this world famous organization of band leaders are:

President: James C. Harper, Director, Lenoir High School Band, Lenoir, North Carolina

Vice President: Colonel George S. Howard, Chief of Bands and Music, U. S. Air Force, Washington, D. C.

Secretary-Treasurer: Glenn Cliffe Bainum, Emeritus Director of Bands, Northwestern University, Evanston, Illinois

Board of Directors:

Commander Charles Brendler, Leader, U. S. Navy Band, Washington, D. C., CHAIRMAN

Mark H. Hindsley, Director, University of Illinois Bands, Urbana, Illinois

Herbert N. Johnston, Director, The Philco Band, Philadelphia, Pa.

Major Chester Whiting, Leader, U. S. Army Field Forces Band, Washington, D. C.

Paul Yoder, Composer, Arranger, Conductor, Chicago, Illinois

At the 21st Active Convention held in Elkhart, Indiana—the "band instrument Capitol of the World"—the following actions were taken by the membership under the expert command of Commander Charles Brendler, Leader, U. S. Navy Band, who served as President this past year:

A. Establishment of the "Uniforms by Ostwald" Annual Band Composition Award of \$500.00.

B. Active promotion of the SOUSA SHRINE to be established at 318 B Street in Washington, D. C., which was the home of John Philip Sousa, one of the most famous bandsmen the world has known. Mr. Sousa was the first Honorary Life President of the American Bandmasters Association.

C. Elected to ACTIVE membership in the American Bandmasters Association the following: Frederick C. Ebbs, Di-

rector, University of Iowa Bands, Iowa City, Iowa; Richard M. Feasel, Director, Stetson University Band, Deland, Florida; Frederick Fehnell, Director, Eastman Symphonic Wind Ensemble, Rochester, N. Y.; Don Gillis, Composer, Forest Hills, Long Island, N. Y.; Ronald D. Gregory, Director, University of Utah Bands, Salt Lake City, Utah; Dean L. Harrington, Director, Hornell High School Band, Hornell, New York; Leonard Haug, Director, University of Oklahoma Bands, Norman, Oklahoma; Dr. Robert Hawkins, Director, Western State College Bands, Gunnison, Colorado; Franklin C. Kreider, Director, High School Band, Collinsville, Illinois; Edward Kruth, Director, San Francisco State College Band, San Francisco, Calif.; Philip Lang, Composer-Arranger, Edward Morris Music Co., 1619 Broadway, New York 19, N. Y.; Dr. Joseph F. Lechnyr, Director, University of Vermont Bands, Burlington, Vt.; James Neilson, Director, Oklahoma City University Band, Oklahoma City, Okla.; R. Leslie Saunders, Director, High School Band, Lebanon, Penna.; Wesley Shepard, Director, Evansville College Band, Evansville, Indiana; Lloyd Swartley, Director, Duluth Shrine Band; Supervisor Instrumental Music, Public Schools, Duluth, Minnesota.

D. Report of the Committee on Municipal and Industrial Bands, Herbert N. Johnston, Chairman, Director, The Philco Band, Philadelphia, Pa., points out that: 1. Bandmasters everywhere recognize the need for improvement in adult bands, and are willing to cooperate in seeking the way to better conditions and higher standards for such bands.

2. The adult band is the weakest link in the entire band field and requires the guidance of the American Bandmasters Association in correcting this situation.

3. The report provides current information of municipal and industrial bands on a broad national basis.

4. The 16 municipal bands included in the report played 989 concerts to about 3 million people — averaging 2,750 per concert.

5. Peak audiences often reach 5,000 in the smaller communities and exceed 10,000 in the large cities.

6. Eleven industrial bands are included in the report, representing eleven cities, 10 companies and 7 different industries.

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# gere ballerinas dancing

Some unforgettable day you, too,  
will lift a Leblanc to your lips.  
Faces about you will change to mirrors  
of sound, and eyes will tell you,  
"Tonight you were magnificent."  
And you might answer that tonight  
you were inspired, that tonight your soul  
found wings, or that tonight  
there were ballerinas dancing  
on your keys. Or you could simply  
say, "Tonight I played a Leblanc."  
For Leblanc opens a new chapter  
in every player's life,  
for the artist as it does for the  
beginner. In all the world  
there is no instrument to match  
the incomparable voice of a Leblanc,  
no instrument that instills  
the same confidence,  
or provides the same  
effortless command.

**LEBLANC**  
Woodwinds—Brasses

G. Leblanc Corporation, Kenosha, Wisconsin.

7. Municipal Bands included in the Survey made by the American Bandmasters Association are:

1. Baltimore, Md.
    - (a) No. 1 Park Concert Band — Gerald Eyth, Conductor
    - (b) No. 1 Municipal Concert Band — Wm. Sebastian Hart, Conductor
    - (c) No. 2 Park Concert Band — Charles E. Gwynn, Conductor
    - (d) No. 2 Municipal Concert Band — H. M. Dodd, Conductor
  2. Hagerstown, Md. — Hagerstown Municipal Band — Dr. Peter Buys, Conductor
  3. Detroit, Mich. — Belle Isle Concert Band — Leonard B. Smith, Conductor
  4. Dayton, Ohio — Dayton Municipal Band — Don Bassett, Conductor
  5. Elkhart, Ind. — Elkhart Municipal Band — Paul R. Coleman, Conductor
  6. Waterloo, Iowa — American Legion Municipal Band — Clate Chenette, Conductor
  7. Fort Dodge, Iowa — Ft. Dodge Municipal Band — Karl L. King, Conductor
  8. Sioux Falls, S. D. — Sioux Falls Municipal Band — Russ D. Henegar, Conductor
  9. Denver, Colorado — Denver Municipal Band — Henry E. Sachs, Conductor
  10. Los Angeles, Calif. —
    - (a) L. A. County Symphony Band — Arthur J. Babich, Conductor
    - (b) L. A. Municipal Symphony Band — Arthur J. Babich, Conductor
    - (c) L. A. Municipal Concert Band — Leo Arnaud, Conductor
  11. Long Beach, Calif. — Long Beach Municipal Band — Eugene LaBarre, Conductor
- E. Discussion of common problems between music publishers and band directors brought to light the varying opinions as to how cornets and trumpets are used by the composer, the publisher, and the bandmaster.

### **Rogers Wins MFSP Choral Works Contest**

Bernard Rogers of Rochester, composer and head of the Composition Department at the Eastman School of Music, has been named winner of a contest sponsored by the Musical Fund Society of Philadelphia for composition of a choral work with symphony orchestra. The winner receives a \$1000 cash prize. The Society contemplates a performance with large orchestra and chorus. The winning composition is titled "The Prophet Isaiah."

### **Two Great Cincinnati Schools Merge As One**

The merger of two well known music education institutions, the Cincinnati Conservatory of Music and the College of Music of Cincinnati, was announced recently by Thomas Hogan, Jr., and Walter S. Schmidt, presidents, respectively, of the Conservatory and the College.

The combined schools will be known as the College-Conservatory of Music of Cincinnati. In the opinion of the Joint Board of Trustees the merger will "strengthen and preserve the enviable reputation of Cincinnati" as a principal music center of the nation.

The campus of the College-Conservatory will be on the Conservatory's present site, Highland Avenue and Oak Street. Operation of the merged institutions will be by a Board of Trustees consisting of the combined membership of the present boards of the two schools, 22 in all.

One of the first projects of the College-Conservatory was a combined summer session held this year in conjunction with the University of Cincinnati.

The Cincinnati Institute of Fine Arts has been operating the Conservatory since 1931. Thomas S. Emery, its president who is a prominent industrialist, said, "Deeper and greater values will evolve from the union, assuring our city not only of maintaining, but carrying to greater heights, its glorious tradition of music."

The Conservatory was founded in 1867, the College eleven years later.

### **Dr. Melius Christiansen Of St. Olaf Fame Dies**

Dr. F. Melius Christiansen, composer, arranger, and founder of the St. Olaf Choir, died June 1, 1955, at his home in Northfield, Minnesota, after several years of ill health.

Born April 1, 1871 in Eidsvold, Norway, Christiansen came to the United States in 1888 and became one of the nation's musical giants. His St. Olaf Lutheran Choir brought him international fame and set a new high standard for American choral art. His choirs have sung in churches, cathedrals and concert halls throughout America and Europe. His work as a composer and arranger has left a permanent imprint upon the American repertoire of choral music. There is scarcely a church, high school or college choir in the nation that has not sung one or more of his compositions.



### **NEW PLASTIC CLARINET BY CUNDY-BETTONEY**

The Century Model clarinet announced by Cundy-Bettoney is the result of many years of research into plastic materials, to develop an instrument suitable to augment the company's famous Grenadilla, Metal and Ebonite lines. The name "Century" was selected to mark the company's 100 years of making fine instruments.

Simulating Grenadilla in appearance, the Century Model offers the predominating features of higher-cost Cundy-Bettoney instruments at a price well within the reach of beginners and others who want fine performance, appearance and long-time durability.

Company officials emphasize that this new plastic model is not to be confused with other plastic instruments. For it, a suitable phenol plastic was developed by the Durez Company, especially for Cundy-Bettoney. This improved plastic has a nylon flock ingredient, which adds strength to the clarinet, just as nylon increases the wearing qualities of a tire. The combination protects against broken joints and tenons, and permits superior finish and appearance.

Key work on the Century is non-tarnishing nickel-lume plating of enduring beauty, much more brilliant than ordinary nickel plate. Keys are of 18 per cent nickel silver made by the "precision investment" process, and are guaranteed against breakage under ordinary wear.

For the beginner or the more accomplished musician the Century offers, at a moderate price, a clarinet which is a fitting companion to the Cundy-Bettoney line of fine musical instruments.

### **Bourne, Inc. Releases New "Guide To The Band"**

Bourne, Inc., proudly announces the release of Book I of its beginner band method, "Guide to the Band," by Clarence Sawhill and Frank Erickson.

Two years in preparation, this work offers the practical experience and

unique teaching concepts of two outstanding music educators, and includes innovations in band technique which provide for early, yet not premature, musical experiences for the student.

Book II, the intermediate phase, is in preparation.

### AMC Appoints Fulton New Exec. Vice-President

The Board of Directors of the American Music Conference, meeting in Chicago May 26, named John W. Fulton to the new position of executive vice-president. Dr. John W. Kendel continues as vice-president and will concentrate on work in the educational field.

Fulton has been executive secretary of the National Industrial Recreation Association for the past 10 years, where he has worked closely with AMC in stimulating greater interest among industrialists in music programs. He will join AMC about August 15, and will be on hand at the Music Industry Trade Show in Chicago July 18-21 to meet members of the industry.

This addition will make possible expansion of the work AMC has been doing with organizations, as well as concentrating more of Dr. Kendel's time on work in the rapidly growing school field, said Frank L. Reed, president. Marion Egbert will continue to work in the field with educational groups, community organizations and others.

Dr. Kendel reported that at the seven regional meetings of the Music Educators National Conference that he attended, interest of the teachers in the work of AMC was greater than ever before. It is the consensus of the music educators that the growth of musical activity in the schools will continue, he reported.

"Keyboard experience" classes for the introduction of music training are now active in more than 50 school systems in 24 states, and interest of schools in workshops to demonstrate this method to classroom teachers is increasing steadily, he said.

### Texas Reading Clinic Set For December 9 and 10

The first annual BAND CLINIC to be held at Lamar State College of Technology, Beaumont, Texas, is set for December 9 and 10, 1955. The purpose of this clinic is to acquaint the band directors in the Southeast and East Texas areas with the new music



**WINS "THE SCHOOL MUSICIAN" TROPHY**—Mr. Homer Harmon, Director of the Class CCC Kingfisher, Oklahoma H. S. Band and his militant drum major, Miss Sheila Taylor are admiring the new "The School Musician" magazine trophy which they won as the "Most Outstanding Band" in the Million Dollar Parade at the Enid, Oklahoma Festival last May. This was an open class competition including Class A and B bands.

appearing on the new 1955-6 Texas Interscholastic League contest list. Clinic bands will be the Lamar State College Band and four other composite bands from the area high schools. Manager of the clinic will be Charles A. Wiley, Band Director, Lamar State College of Technology, Beaumont, Texas.

### David Kaplan Appointed Staff Of W. Texas State

David Kaplan, clinical writer of the popular "Clarinet Corner" which appears monthly in THE SCHOOL MUSICIAN magazine has been appointed Instructor of Woodwinds at the West Texas State College, Canyon, Texas according to M. J. Newman, Director of the College Bands.

Mr. Kaplan has been an outstanding professional clarinetist, teacher, and clinician for many years. His Reynolds, Illinois Community High School Band won many honors under his direction. He has been a member of the faculty at the National Music Camp at Interlochen for the past several seasons. He has taught at the Chicago Conservatory of Music and Oberlin.

### August Schaefer, Pioneer Band Director, Dies

Word has been received that Mr. August Schaefer, one of America's pioneer band directors, died April 18, 1955. Mr. Schaefer was a quiet, digni-

fied man who was always ready and willing to help school band directors anywhere. He was a member of Sousa's band, and played brilliant cornet for Dr. Frank Simon's ARMCO band. At the time of his death, he was director of the Shrine Band at Miami, Florida.

### U. Of Indiana To Present Six Operas

An ambitious operatic program of seven productions has been planned for the 1955-56 school year by the Indiana University School of Music.

The season will open with a two-night run Oct. 14-15 of the humorous Smetana opera, "The Bartered Bride." Gounod's famous opera, "Faust," is scheduled for Nov. 18-19.

Two short operas—Ravel's "The Bewitched Child" and Puccini's "The Cloak" will be produced Dec. 16-17.

The popular Mozart opera, "The Marriage of Figaro" will open the spring semester's operatic program on March 2-3. On Palm Sunday, March 25, the Wagnerian religious opera, "Parsifal," will be given its annual traditional performance at the University.

The season will close May 11-12 with a performance of some contemporary operatic work, as each year the music school's policy calls for the production of such an opera.

**SEND US YOUR NEWS**





By Judy Lee, Teen-Age Editor

## Herb Shriner To Start New Harmonica Contests

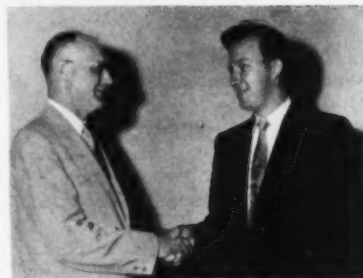
Hoosier Humorist Herb Shriner, star of CBS-TV's "Two for the Money," sixth rated national program on TV, and skin-diving enthusiast, home-movie maker, auto fancier, is launching into another business venture that is a direct result of a lifelong desire, ambition and hobby—putting his own "Hoosier Boy" harmonica on the market!

Herb started in show business as a harmonica player, graduated into a "stand-up" funnyman, and is now rated as one of show-business' best-loved humorists. Despite his success in the humor vein, his first love, the harmonica, still commands a good deal of his time. He uses it on his TV shows, carries at least one around with him constantly, and frequently serenades his kiddies, Indy, Kin and Will. His collection of harmonicas and harmonica music is one of the finest to be found anywhere. Combining his genuine interest in the instrument with his love of kids, it's only natural that his latest business venture should be into the harmonica manufacturing field.

Currently, Herb is presenting, for the first time, his own "Hoosier Boy" harmonica, bearing his picture, and named for the "Hoosier Humorist". The manufacture and ultimate marketing of this harmonica is a culmination of a lifelong dream of Herb's. Naturally, there's still a lot of work to go into it, but Herb is confident, that with the sale of these harmonicas, and with the rapidly rising interest in harmonica playing, he can make the harmonica as popular now as it was back in his home-town Indiana days. Not only does he look for the harmonica to once again become a national habit, but he also plans to organize contests for young harmonica players, with prizes for the winners.

In this fashion, he will select and cull the best of the kids from individual harmonica bands all over the country, and eventually, the first harmonica band concert will be given when a huge harmonica band plays at Carnegie Hall.

Herb also believes that as kids begin



Here we see Mr. Arthur E. Hasted, newly elected president of the National Association of Band Instrument Manufacturers and head of Cundy-Bettoney, congratulate Herb Shriner upon introduction of his new Hoosier Boy Harmonica.

to take to this harmonica idea, it will accomplish more than a little in helping to curtail juvenile delinquency.

At the present time, in addition to Herb's personal appearances and TV work with the harmonica, his first harmonica orchestra, containing the finest professional harmonica players in the world is busy recording for a major label, and will soon release their first harmonica records!

So when Herb gets a mysterious glint in his eye as he plays on his "mouth organ", or looks so happy when a youngster asks him how he can learn to play, it's because Herb can see in the not too distant future, a whole generation of kids learning and revitalizing the harmonica as an instrument and forming a complete string of nationwide harmonica bands!



Dr. Wm. D. Revelli congratulates Bruce Houseknecht, director of the famed Joliet High School Band, as the Joliet band took a breather at the U. of Michigan Band Directors Workshop last July. ... SM Photo.



## If It's Not A Ball It's Tony Lavelli's Bell

One of the most versatile personalities in show business today is none other than Tony Lavelli.

As an undergraduate at Yale, Tony had visions of becoming a great basketball player. His persistence helped him in setting a new inter-collegiate scoring record of 1964 points. He was voted All-American for 4 years running, which you must admit, is a long time to run. It was perhaps the gay, staccato rhythm of the basketball while dribbling that gave Tony his sharp ear for music. Whatever it was, he has sharp ears, not to mention a boyish grin that some people seem to find attractive.

Basketball was not Tony's sole pre-



Tony Lavelli  
"All American Accordionist"

occupation at school, however, as he also plays a wicked accordion. While at Yale, he composed an album of Yale songs which he calls "Bulldog Growls". He's about to have another album "New York Panorama" published.

Tony has come a long way. After playing professional basketball with the Boston Celtics, he is now a member of the New York Knickerbockers. He spends a great deal of time playing his Bell Accordion on television and radio shows as well as theatrical engagements. He's appeared at the Roxy Theater and the Latin Quarter in New York, the Capitol Theater in Washington as well as the Bagatelle in London

among many other spots. At present, Tony is touring South America with the Knickerbockers and his faithful Bell Accordion.

Tony plans to follow a long line of famous Yale songsters like Cole Porter, Rudy Vallee and Lanny Ross. All we can add is Good Luck Tony.



Barbara Latta, former  
Drum Major chosen as Miss Wyoming

## Former Drum Major Chosen To Reign As Miss Wyoming

Freshly graduated from Casper High School, attractive Barbara Latta has been chosen to represent Wyoming in the Miss Universe contest. Barbara served as Drum Major last year and twirler for three years with the Casper High School Band. We have been told that she does a fine job with plenty of showmanship. Also, Barbara's a candidate for the position of majorette for the Denver University Band this year. Her future plans are indefinite but we certainly wish Barbara plenty of good luck.

## Mountain Lake Boasts Imperial Brass Quartette

By Vera Harder  
Senior Band Secretary & Reporter  
Mountain Lake, Minnesota

The Brass quartette in the Mountain Lake High School instrumental music department has received outstanding achievement in district and state music contests these past four years. Each is

a senior and are first chair members of the concert band under the direction of Mr. Dale D. Smith. These boys have worked conscientiously and faithfully for two hours daily plus weekly band rehearsals, and consistent solo work has taken much of their time. In four years of high school these boys have competed in district and state competition in solo and ensemble groups which consists of baritone trio, cornet duet, French horn quartette other than their many other school activities. Each has also been student band director. The grand total for all four boys has been 49 "A's". We as a school and community think they're "tops." Beside their school contest work they have played for many church services both in our local community and surrounding communities and towns . . . Rotary Clubs, Com-



This keen brass quartette from Mountain Lake, Minnesota consists of (l to r) David Tweet, Larry Franz, Donald Eitzen, and Ivan Harder.

munity Clubs, P.T.A. Meetings, Talent Shows, Local Music Programs, Annual "Pow Wow" celebration, and this year were asked to play for the commencement exercises.

The boys call themselves the "Imperial Brass Quartette", chiefly due to the fact that their most splendid performance was the selection "Inspiration" by Hume. This selection is taken from the original Imperial Brass Quartette series. Each boy is a member of the high school mixed chorus and various vocal ensembles in which they have participated and have also received many outstanding ratings.

Said Mr. Smith: "Cooperation, faithfulness and dependability plus hard work has set an all-time high in  
(Turn to page 57)



By Karen Mack  
Pen Pal Club Coordinator  
THE SCHOOL MUSICIAN  
4 East Clinton St.  
Joliet, Illinois

Hi Pen Pals,

Gee it feels good to be back again. How did all of you kids like your vacations? I sure enjoyed mine, but it didn't last long enough. We should put up a petition saying that we should go to school for three months and vacation for nine months, boy wouldn't that be fun.

Well I've got an awful lot of letters and pictures for you to see so let's go. Our first letter is from Diane Bartolucci, 484 Byng St., Sudburg, Ontario, Canada.

Dear Karen Mack,

My name is Diane Bartolucci and I am 15 Yrs. old. I would like to belong to your pen pal club. At school I play the Eb Horn and for my own pleasure I play the piano. I am in grade 7 in piano. I enjoy your magazine, "SCHOOL MUSICIAN", especially the hint on how to play your instrument better. Please try and get me a pen pal my age.

Yours truly,  
Diane Bartolucci

Well Diane I think I can get a pen pal for you that is your age. Keep up the good work on your Eb Horn and the piano.

\* \* \*

Dear Karen,

I have read your article about the Pen Pal Club in the SCHOOL MUSICIAN Magazine and I would like very much to join.

I play the Baritone in the Cowpens High School Band. Mr. Glenn Beckly is our leader and a very nice one.

I am fifteen years old and have brown hair and brown eyes. I am 5 ft. 2 inches tall. I will gladly write to



Here is a happy little 10 year old. She is Sonja McAllister, daughter of our editor Forrest L. McAllister, sporting her new small size Kay String Bass.

any person who writes to me, boy or girl.

Sincerely,  
Mildred Crocker  
Box 2121  
Spartanburg, S. C.

Say Mildred how about a picture of you and your band director?

\* \* \*

Dear Karen,

I am a girl of sixteen years of age and my name is Nancy Styers. I would like very much to join your Pen Pal Club. I read THE SCHOOL MUSICIAN and enjoy it every month.

I play a trombone in the High School Band. I've been playing the trombone for four years. I like it very much.

I promise to answer all letters that I receive.

Yours truly,  
Nancy Styers  
Route 2, Box 66  
Fayetteville, W. Va.

\* \* \*

Dear Karen,

I am very interested in the Pen Pal Club and would like to join. I am 11 years old and am in the 6th grade at Simmons School. I play saxophone in band.

I read THE SCHOOL MUSICIAN every month. Please write to me soon.

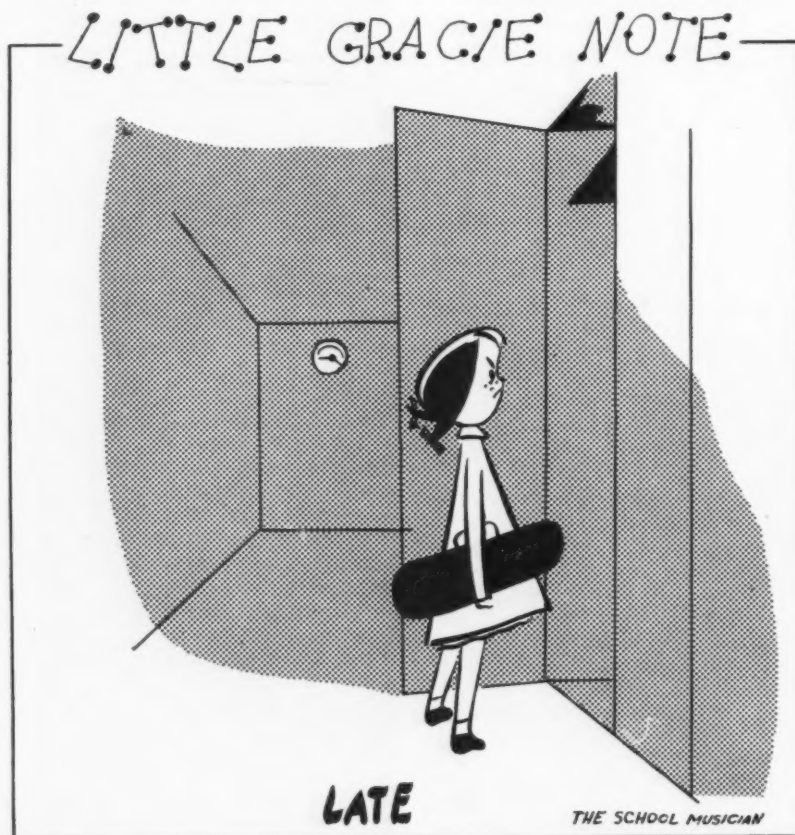
Sincerely yours,  
Jackie Dorre  
309 S. Jackson St.  
Aberdeen, S. Dak.

\* \* \*

Dear Karen,

I would like to join your Music Pen Pal Club, I am thirteen years old and in the eighth grade at Dickson High School.

I have just finished reading the March issue of THE SCHOOL MUSICIAN, which is the first issue in my new sub-





scription. Prior to this I read it in our school library.

I am a 5' 4", 120 pound drummer. I will answer all correspondence. I am especially interested in hearing from fellow percussionists, but I will welcome mail from any band or orchestra member.

Looking forward to hearing from you I remain,

Sincerely yours,  
Jerry Scott  
604 West College Street  
Dickson, Tenn.

Now I have a few pictures for you to see. The first one is of Winnie G. Salas. She is one of our regular mem-



Winnie G. Salas from Guam

bers, isn't she cute? She has been receiving letters from many of you kids. In case you didn't know Winnie lives in Guam. Our next picture is also one of our regular members. He is Douglas King of Estevan, Sask. which is in Canada.



Douglas King from Sask., Canada

Well I have to close for now Pen

Palers, but don't go 'way because I'll be right back.

Your Pen Pal Coordinator,  
Karen Mack



BY KAREN MACK

Hi gang, how did you like the record review last month? I've got a lot more and each month you will find them in the same spot. If you have some favorites that I haven't listed please write and tell me the names, who they are by and what you think of them. Also, write and tell me what you think of these that I am reviewing.

#### DECCA POP TUNES . . . 45RPM

Camarata and his orch . . . "O Mio Babbino Caro" . . . "Musetta's Waltz Song" . . . Both of these are really nice and soft. Just right for a quiet Sunday afternoon or for you Hep Cats who have died down.

Gary Crosby and the Paris Sisters . . . "Truly" . . . "His and Hers" . . . Gary and the Paris Sisters sound just like his father Bing and the Andrew Sisters did when they were together.

Gloria DeHaven . . . "If It's A Dream" . . . "Where Is That Someone For Me" . . . Both of these tunes are from the musical production "Seventh Heaven". Gloria does a real swell job on this record.

Kitty Kallen . . . "Just Between Friends" . . . "Let's Make The Most of Tonight" . . . Kitty sings her songs from the bottom of her heart and does a cool job on them. They would sure make your collections complete.

Mel Williams . . . "Roses Never Fade" . . . "Eternal Love" . . . Mel does a fine job on these records both of which are based on that cool rock and roll rhythm. All you hep cats had better hurry and get them.

Sammy Davis, Jr. . . . "That Old Black Magic" . . . "A Man With A Dream" . . . If any of you have never heard Sammy sing you are sure missing something. At first you might think he's crazy but he isn't. Like most artists he has his own style of singing and is it ever cool!

Jeff Chandler . . . "Shaner Maidel" . . . "Foxfire" . . . Boy you should hear Jeff sing. I think that he can sing as

well as he can act. The second number is from the motion picture production "Foxfire."

Carmen McRae . . . "Get Set" . . . "You Don't Have To Tell Me" . . . Carmen has a style that is something like Peggy Lee's. I think she does a fine job on the fast records, the slow are good too but her voice sounds cuter on the fast.

Peggy Lee . . . "Oob That Kiss" . . . "Ob! No!" . . . The first number is that crazy mambo beat that is sweeping the country. Knowing how well you cats like the mambo I'm sure you will go right out and buy this record.

Al Hibbler . . . "I Can't Put My Arms Around A Memory" . . . "They Say You're Laughing At Me" . . . Both of these tunes are just right for nice quiet dancing. Al is a very good crooner, so all you croon cats go get the record. Its cool, real cool.

#### 33 1/3 LP ALBUMS Columbia LP

Andre Kostelanetz and his orch . . . "Stardust" . . . For this exciting collection of American melodies, Andre Kostelanetz has assembled nine wonderful songs which are suavely romantic and delightfully appealing. By playing these songs in his own incomparable and brilliant style, Andre is doing his notable bit towards bringing the lovely tunes the popularity they so richly deserve. A few of the tunes in the album are "I'll Remember April", "Wait Till You See Her", and "The Boy Next Door".

#### RCA Victor LP

The Melachrino Strings . . . "Music for Courage and Confidence" . . . This record is another of many releases which brings to this country one of Great Britain's most popular orchestras. Music by Melachrino is known throughout Britain where it is heard regularly over broadcasts of the BBC, on His Masters Voice records and in the cinema. Famed for its string section the Melachrino ensemble has become internationally acclaimed for the beauty and eloquence of its orchestral interpretations. Such tunes as "You'll Never Walk Alone", "May the Good Lord Bless and Keep You", and "Because" are included in this album.

#### M-G-M LP

"Leroy Anderson Favorites" with Richard Ellsasser playing the Baldwin Electric Organ . . . Richard Ellsasser has had a career of notable achievement for his twenty-eight years. This M-G-M recording is one of a series presenting Mr. Ellsasser in performances of music in a lighter vein than is usual in his concerts. Though they (Turn to page 66)



## Modern Music Masters

P.O. Box 347, Park Ridge, Ill.

A National Nonprofit Educational Society

### Add Two Tri-M Columns

Readers of the Missouri School Music magazine and Oregon Music Educators are now able to keep up-to-date on Modern Music Master activities in their respective areas through their Tri-M columns which appear in these state publications.

Harland E. Flora, president of the South-Central Missouri Music Educators Association and faculty sponsor of Chapter #128, Salem High School, Salem, Mo., is conducting one column, and Richard L. McClintic, member of the Tri-M advisory council and sponsor of Chapter #20, Myrtle Creek High School, Myrtle Creek, Ore., is editing the other. A different chapter will be featured in each issue.

The Tri-M is the answer to every music educator's prayer. Those who join this youthful organization will discover new ways of creating interest in solo and ensemble work which still remains the backbone of any successful musical group. The more ensembles, the better the band, the better the orchestra, the better the chorus. It also develops new ways of establishing friendships with parents, adds prestige to the music department, and wins the good will of the faculty and administration.

### Tri-M Welcomed in Mexico

Music education history was made July 13th when three Tri-M members, Diana Flores, Martha Rodriguez, and Maria Isabel Rodriguez, residents of Mexico City, received their silver Alumni Keys at an official ceremony held in the Mexican capital. Before their recent graduation these girls were active in the work of Chapter #119 of Our Lady of the Lake High School of San Antonio, Texas.

Alexander M. Harley, national president of the Society, and Frances M. Harley, executive secretary, while vacationing in Mexico, were invited to be present for this first international event, held in the home of Diana Flores. Mr. Harley made the presentation speech in Spanish, which was a pleasant surprise to the audience.

Allen Haden, cultural attaché and Benedict J. Dulaski, attaché, from the American Embassy were present, as well as representatives from several Mexican newspapers, "Excelsior", "Nove-

dades", and the "News". Among the sixty guests were many leaders in Mexican musical and educational circles, who showed great interest in the fine work being done by the Society.

A musical program followed the ceremony. Alice Woodrow, another Tri-M alumna in Mexico City, played several piano selections. Marta Ornelas, soprano with the Mexico City Opera, and Jesus Faz, concert pianist, concluded the musicale. A reception, honoring Modern Music Masters, brought the evening to a close.

This presentation has great significance for the future of the Modern Music Masters Society and marks a new milestone in its progress. Its musical influence now extends from Florida to California and from Anchorage, Alaska, to Mexico City.

### Chapter of the Month

Chapter #132, Peru High School, Peru, Ind., has been selected as "Chapter of the Month," because of its outstanding Tri-M Alumni Association. Believing that "music hath charms" for alumni as well as for regular students, this chapter honored its alumni at a banquet at the Mississinwa Country Club. This was their second annual af-

fair. This association works with the chapter and school's music department in making music activities more successful.

According to an article which appeared in the Peru Daily Tribune, Dr. Maurice Shadley, a professor from the Indiana University School of music, challenged the alumni in his speech to join church choirs and instrumental units in their communities and to serve as community leaders in the interest of better music. Earlier on the program Carol Baker had given a dazzling display of baton twirling and a boys quartet, led by Mike Davidson, has sung the Tennessee opus Davy Crockett. Miss Pat McNamara, former president of the Peru Music Club (now the Tri-M), returned as an honored guest for the occasion. James Dice, chapter president, presided as MC.

### Chapter News Parade

Members of Saint Vincent H.S., Chapter #6, Akron, Ohio, conducted a television show for Station WEWS consisting entirely of Irish songs. Their program included "Come to the Fair," "Rose of Tralee," and "Let Us All be Irish Tonight." All members appeared in picturesque costumes. This chapter's immediate project is to finance the purchase of 100 choral gowns.

Chapter #31 of Rolla H.S., Rolla, Mo., presented an honorary jeweled Key to their principal, Ray L. Miller, in recognition of his continued interest and support of better music education for teen-agers. Members of this chapter also served as assistants to the judges in the district music contest.

Members of Chapter #36, Coral



Martha Rodriguez, Maria Isabel Rodriguez, and Diana Flores, receiving their Alumni Keys from Alexander M. Harley, national president, in an impressive ceremony in Mexico City.

Gables Senior H.S., Coral Gables, Fla., collected \$210 through a Tag Day at their school. Their operetta, "The Fortune Teller," was a success and they are already making plans for presenting another operetta.

A demonstration of musical instruments was presented at a recent meeting of the Carman School Music Parents Association by members of Chapter #65, Carman H.S., Schenectady, N. Y.

A Talent Show, for the entire town, will be the big project for Chapter #72, Orange H.S., Orange, Calif., according to Mary Wolfe, secretary. A beach party and a student dance are also on their calendar.

Relating summer music camp experiences was on the agenda for the first meeting of Chapter #108, Kennewick H.S., Kennewick, Wash., according to Marlene Carpenter, secretary. Representatives to these camps from the band, orchestra and chorus were financed by the chapter.

Sylvester E. Amsler, faculty sponsor of the Senior (26) and the Junior (3) chapters at Mt. Ayr H.S., Rensselaer, Ind., kept up the interest during the summer months by holding picnics, swimming parties and dances at Lake resorts, usually on Sundays.

Members of Providence H.S., Chapter #123, San Antonio, Tex., presented an honorary jeweled Key and a Life Membership to Dorothy White, nationally-known concert artist. Miss White is mistress of ceremonies of her own program, "Fun With Music." This program is slanted to interest children.

Chapter #138, Lincoln H.S., Wisconsin Rapids, Wis., has added two films to its music library, one on the organ and the other on a music camp in Michigan. The money was raised through candy sales.

Chapter #1, Maine Twp. H.S., Des Plaines-Park Ridge, Ill., honored Mrs. H. G. Doemland with a jeweled Key and Life Membership in the Tri-M at a recent initiation, co-sponsored by the Tri-M and the Music Boosters Association. Mrs. Doemland coached a boy's string quintet throughout their junior and senior high school years. She has also been active in the local symphony orchestra and other musical organization in the community.

### Top-Notcher

We present Fredericka Cooper, student teacher in brass instruments at Saint James High School, Chapter #175, Alexandria, La., as "Top-Notcher" for September. Miss Cooper is also first trumpeter in the high school band, accompanist for the Girls' Glee Club and the Concert Choir, and a member of the Caecilian Singers. She also served as vocal coach and accom-

panist for the school's operetta.

In addition to her other school activities which include assistant director of the a cappella choir, member of the girls' basketball team and a National Honor Society member, she has appeared as piano soloist for many civic organizations and benefits. She is also a member of the Methodist church choir and Sunday School pianist. Congratulations!

### Correspondence Invited

Anyone desiring a copy of the brochure, "What a Tri-M Chapter Will Do For Your Music Education Program," is invited to write to Modern Music Masters, Box 347, Park Ridge, Ill.

### The End

## Mass Band Festival Held at Keokuk, Iowa

How about the picture of the 283 Little Six Band Festival band which was directed by Al Wright of Purdue University.

The festival was held recently at Keokuk, Iowa. School bands partici-



Despite the trouble most parents have keeping their children practicing, little Linda's mother of Ann Arbor, Michigan decided to explode that theory. She ardently plays her miniature clarinet. Because she is only at the tender age of two, she hasn't accepted any contracts as yet. Her father, John D. Mohler, claims he has trouble keeping Linda quiet when he wishes to play.

pating were as follows:

1. Keokuk Senior High School Band, Keokuk, Iowa, Gerald D. Boshart, director.
2. Mt. Pleasant High School Band, (Turn to page 66)



Pictured here is the 283 Little Six Band Festival held at Keokuk, Iowa. Mr. Al Wright of Purdue University was the Festival Director.



Al Wright, Director of the Purdue University Bands seems happy as he is surrounded by 16 lady band directors who were a part of the more than 100 directors who attended the First Annual Purdue Band Directors Workshop last July. The picture was taken by The SM Editor as a part of his "Publicity Techniques" session at the Workshop.



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*Whitehall*

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Beginners easily develop correct embouchure for playing the clarinet because the Trayner-Clar-nette's mouthpiece is a standard Bb clarinet mouthpiece. This C melody instrument is easy to blow ... easy to learn ... easy to play. Has full-size clarinet tone. **NO NEW FINGERING!** ... just like the upper register of a clarinet—or any popular pre-band instrument. Educators acclaim the Trayner - Clar-nette's musical superiority to all recorder-type pre-band instruments. Use it to develop your clarinet section.



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By Daniel Martino, A.B.A.

## THE SCHOOL BAND FESTIVAL

With the beginning of a new school year come the many problems of scheduling for the next nine or ten months. Not the least of these scheduling problems arises when plans are being made for the festivals which are becoming such an integral part of every school band program. The festival offers fine opportunities for the bandsman to secure new experiences in playing under different conductors, and in learning to benefit from associations with school musicians from other communities. Of great musical and social value, the festival is believed by many to offer greater advantages to the bandsman than does the contest. Since opinion seems to be evenly divided on the comparative merits of contest and festival, it will not be the purpose of this column to discuss this phase, but rather to offer some suggestions as to the details of festival organization which may be of value to those readers who are now engaged in planning this facet of their year's activities.

As most festivals feature the importation of a guest conductor, it is wise to set the festival as many months in advance as possible, and then to contact the conductor as early as is feasible. Those conductors most in demand find their guest appearance schedule filling up early in the fall season, and frequently have no more winter and spring dates left open after the Christmas Holidays.

All conductors are well aware of the fact that school budgets vary considerably, and therefore there can be no firmly established fee for a festival conductor. However, one should avoid asking a conductor to state his fee, if at all possible. No high school conductor should feel any embarrassment at stating precisely what he is prepared to offer in the way of remuneration. This will leave the guest conductor free to accept or reject the invitation at his own discretion. Asking him to name a fee smacks too much of calling for bids. Nearly every guest conductor understands the financial problems which frequently beset the small school, and will be willing to give of his time and services for a smaller fee to those schools which operate on

Send all questions direct to Daniel L. Martino, Director Department of Bands, Drake University, Des Moines 11, Iowa.

a smaller budget. This is an eminently fair arrangement, and one which has existed in the field of medicine for many years. This is, naturally, assum-



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## NEW BAND PUBLICATIONS

by Lucien Cailliet

CHORALE and FUGUE in Eb, J. S. Bach  
arr. by Lucien Cailliet  
Full band \$4.00—Symphonic band \$6.00

ALOUETTE, Paraphrase for Band  
by Lucien Cailliet

Full band \$4.50, Symphonic band \$7.00  
(The orchestral version of the above numbers is in preparation.)

ALSO

DIVERTISEMENT, clarinet trio  
with piano accompaniment  
Lucien Cailliet  
Price \$1.25

The above numbers are of medium difficulty.

LUCIEN CAILLIET

P.O. 1044, Sherman Oaks, California

ing that the honorarium to be offered is not so low as to be unreasonable. It should be remembered that the guest conductor must leave his own work, travel to the site of the festival, and perhaps use extra time on his return to make up missed lessons, etc. All details of time and place of festival, time available for rehearsal and fee to be offered should be stated in the first letter of invitation. This will enable the guest conductor to make a prompt decision as to whether he will be able to accept the invitation.

As regards the program to be presented, it is only courteous to decide upon the numbers in consultation with the guest who is going to conduct them. The difficulty of the numbers to be performed should of course depend upon the general proficiency of the festival band. It is always preferable that the numbers be placed in the hands of the high school bandmen some time before the date of the festival. In this way the guest conductor is not confronted with the almost insurmountable problem of having to prepare in one day (sometimes even in one rehearsal) numbers which the students have never before seen.

Whenever possible, two rehearsals should be arranged for the day of the festival—one in the morning and one

in the afternoon. Another arrangement which has often worked out most satisfactorily, is the use of sectional rehearsals during the first part of the day, with the entire band coming together after the major difficulties for individual sections have been worked out in sectional rehearsal. This expedites the preparation of the concert greatly. Naturally, a plan of this kind calls for the utmost cooperation on the part of the individual conductors of the participating schools. However, unless this cooperation is forthcoming, no group of schools should attempt to organize a festival. There are occasions, *fortunately rare*, when the high school conductors regard the day of the festival as a kind of holiday for themselves. This is not fair to the guest conductor, and should not occur. The individual conductors can be of great help by attending all rehearsals and by watching for difficulties in the various sections and helping iron out these problems as they arise. As to the length of the actual concert, that should depend upon the amount of rehearsal time which will be available.

Another courtesy to the guest conductor is that of asking him to suggest his own seating arrangement. Many conductors have "pet" seating plans, and if the festival band is seated as

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Month Preceding  
Publication**

the conductor's own band is seated, the matter of cueing is greatly simplified. This seating arrangement should be set up by the host conductors, and the band seated prior to the scheduled hour of the first rehearsal. The guest should not be expected to have to help arrange chairs or to do the actual seating of the band.

Above have been listed several suggestions which will help insure a smoothly run festival which will leave guest conductor, host conductors and bandmen alike with the feeling that the day has been successful. These ideas have been the result of many happy experiences of successful occasions of this kind, and are offered in the spirit of helpfulness, with the hope that they may contribute to the success of many like events in the future. Any other ideas or suggestions for the successful organization of band festivals would be greatly welcomed.

The End

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## Who Said Contests Were Not Important?

(Continued from page 30)

so doing we will find that in every case the damage could have been avoided or greatly reduced. The causes that seem most noteworthy are outgrowths of the following items and will be discussed in the order as indicated: 1. Facilities, 2. Scheduling, 3. Policy, 4. Adjudication, 5. Criticisms, 6. Ratings, 7. Emergencies.

Facilities for holding contests could, in many instances, be greatly improved. The idea often held by those in charge is, "Oh well that's good enough." It must be taken for granted that often certain buildings and rooms have to do, but a word of explanation to participating schools would do much to alleviate shock and a feeling of despair that is frequently disastrous to contestants. When facilities are not good and are known to be poor if the participant is notified what to expect he can be spared many emotional disturbances caused by being thrown into an apparently impossible situation. Music educators associations regardless of echelon, county, state, district, regional or national, should insist that contests be held where facilities are the most adequate.

Scheduling creates tremendous problems. One fact, however, should never be forgotten and that is that scheduling seemingly the worst possible from the view point of one particular school might be the only thing possible when seen in the light of the over all picture. Scheduling sometimes involves from twenty to fifty schools and several thousand participants. All music teachers should avail themselves of some experience in scheduling. This would bring complaints down to a minimum. Problems arising from scheduling cannot be eliminated altogether. Thus, the problems must be dealt with when they arise because they will be there as sure as there are going to be contests. Often it happens that a contestant is scheduled to appear in a solo performance and a group performance at the same time or scheduled so close together that he cannot make both. In this event priority should always be given to the group. A contestant in a situation of this kind should avoid excitement and haste in going from one event to another regardless of schedule time. (This could be listed as cause number one for poor performances on the part of well prepared performers.) The reason for group priority is that group events are not flexible but no solo event is so rigid that a soloist cannot be worked

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Oye Negra

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Peggy O'Neil

I'm An Old Cowhand

Do You Ever Think Of Me

You Were Meant For Me

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if he could not make his appointed time due to scheduling difficulties. (Many are the instances when schedule conflicts might not actually exist because of errors in recording, typographical errors, etc. All problems should be reported as soon as found because the contest administration is eager to have all events proceed as smoothly as possible and will go to great lengths to make necessary corrections.) Another problem possibility is that one accompanist might be scheduled to accompany two or three different solos at a given time. The music teacher could be of great help in keeping this problem from arising. Any school entering numerous solos should see to it that there are enough accompanists.

There should be a definite policy pertaining to every conceivable facet of contest operation. Having a policy is the responsibility of the music education association involved and the responsibility for the execution of the policy is in the hands of the chairman of that particular contest. No greater good could be done contests in general than a policy enforced. A poor policy well carried out is far better than a good policy poorly executed. Why not have both a good policy and strict adherence to it.

Adjudication should be in the hands of the most competent. All adjudicators should be regimented, if you please, in the best traditions and policy of that particular contest. The judges should know what is expected of them and the contest administrators should make it their business to know what can be expected from the judges. This will in no way interfere with the adjudicator's own standards of excellence with which he compares that which he hears. The committee responsible for choosing the judges should screen their lists well. There is actually no excuse for having an incompetent judge. The first consideration for choosing a judge should be his background which should embrace the music educators problems. Second but far from the least important the judge should be chosen for a particular field and should never sit in adjudication of events not within that field.

Criticisms can mean much to teachers and participants and should be written in the form of constructive suggestion. Too often a judge will be guilty of rank sarcasm or of saying nothing. Sarcasm is the mark of an incompetent judge and a blank adjudicator's sheet surely does not justify any rating that might be given. Many times the following is heard, "I don't mind getting a III but why did I get it? The judge gave me III's right down the

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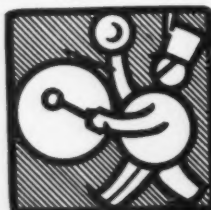
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line but not one word did he write." This is something that could be eliminated through the so called regimentation of the judges which is mentioned in a preceding paragraph.

The rating system now in use is truly a mark of achievement in the history of the contest movement. If there is to be a contest there must be a graduation of awards. The present system categorizes participants into classes or divisions of excellence. Today, for example, an event might have three I's which would have been in earlier days the I, II, and III of the event and no other contestant would place. However, a rating in itself is worthless, it must be considered part and parcel with the critique. Ratings would never be considered in disfavor if they were compatible with the criticism on the rating sheet. Judges and contest chairmen hearken!!!

Wherever there is life there will be emergencies of one type or another. Surely it cannot be felt that contests are bad because something unforeseen arises to plague contestants and raise havoc with their renditions. Emergencies are life and they must be met. The most frequent emergencies arise from carelessness on the part of the individual. Such emergencies are excellent teachers and should help to avoid such happenings in the future. Emergencies contingent upon events not under the control of the person to whom they happen are also going to present their ugly heads. When that is the case such emergencies should be met with the best that is in the person. To illustrate, consider an emergency that once arose as it was witnessed by the writer. A young flutist was playing a beautiful number very well. There happened to be an oscillating fan close to the contestant and every time the fan turned toward the player it made a whirling sound in the tone, producing a very ugly effect. The young player became more and more ill at ease but kept on

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playing and the playing became worse and worse. Had the person stopped, turned off the fan, or moved to another spot and started over, things would have turned out well but she didn't. The emergency was not met but the writer has reason to know that that was a lesson making future emergencies of a similar nature easily overcome. Any emergency either well met or hopelessly bungled makes easier the handling of emergencies to follow.

So much for the pro and con. If we wish to be unjust, the contest can be painted to be a hideous monster. If we look closer and actually evaluate what we see we find the contest a thing of value from which much can be gained. In a recent trip through a four-state area the writer had occasion to ask many music educators just what they thought of contests. To a man each answered that there were things they didn't like about them but the good to be derived so far overshadowed the bad that definitely contests were important and should by all means be continued. "Now just who said contests were not important?"

The End

## Mountain Lake Imperial

(Continued from page 47)

our instrumental music department. We deeply regret their graduation this year, but as they are making plans to attend music college, we sincerely wish them the very best success. We predict a very wonderful future ahead for the boys. Their leadership, scholastic standings and personalities are of the finest. Larry Franz, French horn, was chosen as our outstanding musician and will receive the Arion Award for 1955 in the Mountain Lake High School.

By the way their names are David Tweet, Larry Franz, Donald Eitzen, Ivan Harder.

Wow! They sure sound good to me. How about you teen-agers? I bet everyone of you have some outstanding musicians in your band. Let's hear about them.

Best of luck to the Imperial Brass Quartette and their future project..J.L.

## Grants To Study

(Continued from page 37)

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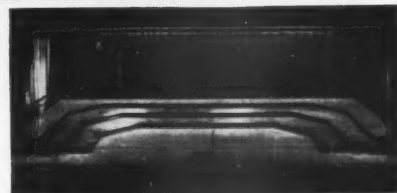
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## Contents

DIANE  
SHOULD I  
I NEVER KNEW  
TOOT, TOOT, TOOTSIE!  
WHEN YOU WORE A TULIP  
ALL I DO IS DREAM OF YOU  
FIVE FOOT TWO, EYES OF BLUE  
NO! NO! A THOUSAND TIMES NO!  
WASHINGTON AND LEE SWING  
DO YOU EVER THINK OF ME  
GOOD NIGHT SWEETHEART  
I'M SITTING ON TOP  
OF THE WORLD  
LINGER AWHILE  
CHINA BOY  
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# I Teach The Solo Brass..

By B. H. Walker

Send all questions direct to B. H. Walker,  
Director of Music, Gaffney High School,  
Gaffney, South Carolina.

Hello, Brass Friends! Along with the rest of the 50,000 boys and girls, parents and others, from coast to coast, who read THE SCHOOL MUSICIAN, it's good to be back with you again as columnist for 1955-56. This is my ninth year of pleasant associations with you through my column and through correspondence with you concerning brass instrument problems. It has been a joy and inspiration I shall always remember.

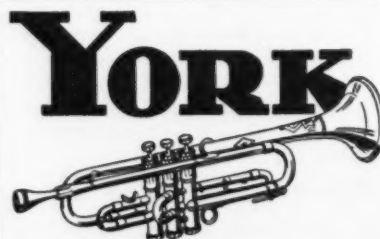
Hope you have had a pleasant and profitable vacation. I have been very busy most of the summer recruiting and teaching new beginning bandsmen, as well as training advanced players in like instrument groups. I have spent much time testing beginning band prospects by giving them rhythm tests, ear tests and adaptability tests after playing each instrument for them personally or by way of recordings to acquaint them with the various characteristic tone qualities of each instrument. I gave each beginner one month's instructions in like instrument class lessons on the important fundamentals for correct foundation, after lining him up on the instrument he is best suited for.

Have you had an expert repairman check over your brass instrument to see if it is in top playing condition? If not, it would be well to do it now. Many things can be done by you to put your instrument in better playing condition.

First, check the cork in the water key of your trombone, cornet, baritone or bass and see if it is air tight. Test the crook where the water key is by closing one end of the tubing and blowing the breath in the other end to see if the cork leaks. The smallest leak will make playing response difficult. If a repairman is not handy for such a small, but important task, simply purchase a small cork from the corner drug store or ten cent store and use a single edge razor blade or sharp knife to cut the cork down to the right thickness and shape to fit the water key. Use a little glue or ordinary household cement to glue it in.

Then check the valves, if you play a valve instrument, to see if the valves work freely and easily; if they don't,

they are probably corroded or covered with a dirty, gummy film. Remove the pistons and wash them and the inside of the casings with castile or ivory soap and warm water. Polish the valve with good grade instrument polish or glass wax to remove any tarnished or rusty spots on the valve piston. Then swab the inside of the casing with clean



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cheesecloth, using the swab which came with the instrument or a weighted string. Clean and replace one valve at a time to prevent getting the pistons interchanged which, in most cases, will stop the playing response of the instrument. Oil the pistons with a good grade valve oil and replace them to test their action.

Next, thoroughly clean inside tubing by dissolving some castile soap in warm water and pouring this into the bell. Work the valves so the solution will pass through the valve slides. This will loosen corrosion and dirt which may have blown into the instrument. Then rinse the instrument in cold water by pouring it in the bell or using a hose pipe. Flexible cleaning brushes may be purchased from Vincent Bach Corporation, Mt. Vernon, New York. These brushes pass through all crooks and piston linings and are made in two sizes for cornet and trombone. It is surprising how much accumulations, such as loose food particles and other sediments, may collect in the inside tubing in a few months time. These not only mar the intonation of the instrument, but greatly retard the playing response by making it blow stuffy. The mouthpiece may be cleaned with a mouthpiece brush or ordinary pipe cleaner.

Next, the tuning slide should be cleaned and lubricated. To remove them, if they happen to be stuck, don't use strong-arm methods of force to get them loose, but put a piece of cloth or handkerchief through the slide crook and pull straight in the right direction with a quick jerk. If this doesn't loosen it, try some kerosene on the slide and let it stand overnight and then try it again. A few taps with a wooden mallet and another pull with a handkerchief should move it. If not, take it to an experienced repairman. Once the slides are removed, clean off all corrosion with gasoline or metal polish, wash the inside of the crooks with soap and warm water. Use flexible cleaning brush as used for tubing and fill half full of water and shake briskly. Mutton tallow, vaseline or cork grease should be put on the tuning slides before putting them back in the instrument. This will prevent rusting, make them work freely and prevent excessive wear.

Now polish the outside of the instrument with glass wax or other good grade instrument polish. Avoid using cleaners with alcohol in them or abrasives as these will remove the lacquer.

The same instructions concerning cleaning, polishing, oiling, recorking and care of valve instruments applies

to care of the trombone and its slides. After cleaning the tubing, same as described for valve instruments, the inside stockings of the trombone slide should be cleaned with warm water and soap and wiped with a dry, clean cloth. Unless the inside slides are chromium or of brightly burnished finish, it may be corroded and, if so, it needs polishing with glass wax or metal polish until bright and clean. Clean the inside of the outer slide with a small piece of strong cheesecloth about five feet long and six inches wide threaded through a piston cleaner which comes with the trombone. Then fill the outer slide with warm, soapy water and work the slide until both outer and inner slides are thoroughly rinsed, then remove the inside slide and hold the outer slide with thumb and palm of hand, shake briskly up and down so as to thoroughly wash the inside to free it from thick, greasy skim which forms from oil and dust particles. Since the clearance between inner and outer slide is only about the width of two human hairs laying side by side, even a thin skim of foreign matter and oil will mar the action if it isn't thoroughly cleaned. After cleaning slides, use good grade valve oil, if the slides are new, and slide oil if the slide is older and more worn, and



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after using slide long enough to work the oil in thoroughly clean, clear water may be sprayed on the inside stockings over the oil film with a perfume atomizer to secure extremely fast, smooth action.

Care of the French horn is very similar in many respects to that of other valve instruments but with this instrument it is doubly important to keep the tubing inside free from foreign matter since the tubing is so small and so long. The bearings of the valves, as well as the rocker arm of the valve keys, should be thoroughly oiled every two or three months. This can be done

on most types of rotary valves without disassembling the entire valve. A little oil also on the spring will help prevent it from rusting and corroding. Use key oil (valve oil will suffice). Extreme care must be taken with the tuning slides to keep them thoroughly cleaned and greased to prevent their warping since there is no water key on the French horn the slide must be removed each time moisture collects.

**HUNGARIAN MELODIES**, concert fantasie, by Vincent Bach, published by Vincent Bach Corporation, Mount Vernon, New York. A very brilliant and effective solo for cornet,

trumpet or baritone, written in Hungarian csardas style. Displays considerable technique, high and low register notes, artistic phrasing and expressive style. Published with piano accompaniment and with full band or orchestra accompaniment, range from low F sharp to high C above the staff. Contains brilliant cadenza, moderato movement and several faster movements.

**SCENE HONGROISE (CSARDAS)** by Vincent Bach, published by Vincent Bach Corporation, as a solo for cornet, trumpet or baritone with piano or band accompaniment. Technically not too difficult. Some nice legato passages, most sections may be played by single tonguing, written in lively Hungarian style.

*See you in October.*

The End

### 1955 Music Industry Trade Show Breaks All Previous Records

*(Continued from page 39)*

indicated most of them were satisfied with dealer interest and the volume of business they did. He noted an absence of minor complaints, which he attributes in part to the generally favorable business conditions, and in part to cooler weather in Chicago and the installation of air conditioning in the exhibit hall.

At the first meeting of the new board of directors, at which Earl Campbell of Washington, D. C., was reelected president of the National Association of Music Merchants, the board approved three regional conferences during the coming year.

The first will be the Northwestern Regional Conference, sponsored jointly with the Northern California Music Trades Association, at the Hotel Mark Hopkins in San Francisco, February 13 and 14, 1956. This will be followed by the mid-year meeting of the NAMM board on February 15 and 16.

The Southeastern Regional Conference in Atlanta was approved for February 27 and 28 at the Dinkler-Plaza. Date and place remain to be set for a Southwestern Regional Conference in April, 1956, jointly sponsored with the Oklahoma Music Merchants Association.

The board also approved a project for gathering industry statistics on sales and production of all musical instruments. This continuing study will be conducted in conjunction with Northwestern University School of Commerce and Business Administration.

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## Thrilling Trumpets?

(Continued from page 31)

important quality: IT WEARS WELL!

Look at "ease of production." You will play more floridly, more liquid-like on the cornet and with less effort. Your beginners will find the cornet easier to play than the trumpet—easier to hold.

"Song-like quality." We sometimes make light of singers and their shortcomings. Yet, for a long time, one of the standards for enjoyable music of all types—has been: *song-like quality*. It seems to me the cornet is superior in this department.

There's "conservative beauty." We all like an occasional splash of color in music which the trumpet can deftly supply. Yet, over a long period of time the more gentle and conservative qualities of the cornet can give us much happiness.

You enjoy unusual musical experiences? One Christmas, a few years back, I had one. I walked out of a dime store one night to hear a Christmas carol being played on a brass instrument. It was being played *musically*, also. Looking through the glob of bodies I saw a demure but pretty Salvation Army girl with a cornet. The tone was alluring, the quality superb. She

walked slowly along the busy, lighted street—playing with a sincerity that was appealing. I was so charmed that I stayed in her vicinity for some time—that chilly Saturday night. It seemed a long time since I had been touched so deeply with such a minimum of present-day "PAGEENTRY."

NOW—could the lass from the Salvation Army ranks have touched the people on the street that night with a *trumpet*—as well as she did with the silver-voiced cornet?

"Jones," a director friend of mine said recently, "I've got this cornet and trumpet feud analyzed."

"How's that?"

He laid his baton down. "If you want a melody or sensational brass for orchestra, use the trumpet. If you want a sweet melody-singer for your band; if you like MUSIC more than percussion; if you want an instrument that will give your bandsters and your band-tuned ears a treat—through 'thick and thin,' fad and whim—stay with your little cornet."

Our band? Cornets or trumpets? Well, we've started all beginners the last few years on cornets. (Very few if any of our band have played as long as three years.) We have, however, one veteran brass player. He's exceptional. A dandy worker. A real band



This Gaffney High School cornet trio received top rating of Superior, marked with I plus, in the South Carolina State Music Festival held at Winthrop College. It was judged by the famous cornetist and bandmaster, Dr. Frank Simon. His remarks on the adjudication sheet were as follows: "Fine tone quality—blending excellent—fine style, taste, musicianship. You show excellent training—it's a pleasure to hear cornets with real cornet tone. Very good staccato. Congratulations on an excellent performance." These boys played "Soloette" by Briegel. They are (left to right) Basil Skinner, Jimmy Messer and Marion Camp.

citizen. One of those you read about. Hope for. Admire. I didn't start him nor did I get his instrument. I'm torn—almost daily—between loyalty and irritation and chagrin for there he sits in first chair. With his trumpet.

The End

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## The Percussion Clinic

**By Dr. John Paul Jones**

*The Editor of THE SCHOOL MUSICIAN takes great pride in introducing the new Percussion Clinical Writer, Mr. Robert Clark. Mr. Clark is now Principal Percussionist of the famous Leonard Smith Band of Detroit, Michigan. Clark is also a successful High School Band Director, having trained several bands in and around Detroit. He was a graduate of the Joliet Grade School and High School Bands. He received his Bachelor and Masters Degree in Music at Wayne University, Detroit, Michigan. We know that his columns will be interesting and inspiring to the thousands of percussionists both student and adult. We wish to encourage you to write to Mr. Clark concerning your percussion problems.*

*The Editor wishes at this time to extend his heartiest thanks to Dr. John Paul Jones who has written the percussion column for the past few years. His writings have inspired thousands to become finer percussionists. We are happy that Dr. Jones will be writing some full length feature articles for publication in the future. . . Forrest L. McAllister, Editor and Publisher, THE SCHOOL MUSICIAN.*

### Let's Get Acquainted

Hi friends. Summer is over so let's get right to the point and talk about that which is important to all of us, how to prepare for the fast and furious year of activity that lies before us.

It has been a good summer. I hope that all of you have been able to take advantage of the many musical opportunities available during the summer season. Did you get out to the parks and listen to the many fine summer bands, symphony orchestras, or summer operatic productions which are presented in many cities all over this great nation of ours? Many of these excellent musical events are presented free, so how could you lose? Did you get a good look at the techniques of the many fine professional percussionists who have performed with these many capable ensembles? If you did, perhaps you were impressed with casual efficiency of these performers. Perhaps you were one of the lucky ones able to attend one of the many fine music camps scattered about the country. Besides the numerous camps, many of the

Send all questions direct to Robert Clark, R 383, Maybury San., Northville, Michigan.

universities and colleges have begun on the campus music programs inviting the participation of high school students interested in advance training in instrumental music. If you participated in one of these programs, you will return to your school this fall with new enthusiasm born of your new-found ideas and improved technique.

Let's face it. Some of you were unable to enjoy the privilege of attending one of the above mentioned sessions. Possibly, because your band may not have had a summer session of its own, or possibly because of your own lack of interest, you may have tossed your sticks and practice pad into the corner to collect dust during the vacation period. This was a mistake and now you are beginning to sense it. After a week of school you discover that all it not well and that smooth technique that you so painstakingly developed last year isn't functioning with accustomed fluency. What to do? The director is breathing right down your neck and the tempo is lagging with painful regularity. Needless to say, you can't make up those weeks lost, but with a little method to our madness, we can get back in shape with a mini-

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mum of pain. The first step is to get back into that daily practice routine and quick—at least a half hour a day.

What should one practice? No hard and fast rules on this, but suppose I describe the type of routine I might follow if I found myself in a similar situation. First of all, you realize that those tired old muscles won't take much punishment at first, so let's take it slow. Fundamentals, friends! Basic things come first and in a sense you are starting all over again. Let's start with the long roll, allowing the sticks to bounce easily, and very slowly increasing the speed. After the muscles become more supple, try a series of flams but this time set a tempo of about 120—. Play them alternately in quarter notes and then eighth notes. Now try a series of five stroke rolls at a moderate tempo. Be sure that you alternate between right and left hand fives. Take a breather for a few moments, and try single paradiddles again at a set tempo. Play them loosely in a relaxed manner paying particular attention to even spacing of the double right and left hand strokes at the end of each grouping. The muscles in the hands and arms may rebel after the long summer lay off, but keep plugging. Use the remainder of your practice period for brushing up on the street beats that you will be using this fall and start memorizing the marches that your band will be using for its standard street series this year. As your technique comes back, begin perfecting the more advanced rudiments which you may or may not have studied in the past.

So much for sticks and pad. You and thousands of other school band drummers have an important role to fulfill during the long football season that lies before you. Now is the time to make certain that all marching equipment is complete and in good condition. Wash all your white slings and be sure that they are kept glistening during the entire season,—definitely adds class to the section when all the equipment sparkles—get all the cymbals shined up, too—your local drum shop has a polish that will do the job and by the way, a highly polished cymbal has a much more brilliant tone. How about starting out the year with a new pair of matched drum sticks. There are those of you who will expect to get results from a battered pair of strays picked up in the equipment cabinet. It won't work and besides an old stick is liable to break and in turn puncture the batter head of your drum.

And speaking of heads, let's check over all the heads on the drums that you will be using. It's better to be sure now than be embarrassed right in the middle of a half-time show. Remember that the elements will become


an important factor in the condition of your drum heads, particularly in view of the fact that so many of the high schools now play their football games at night. Those damp, cool evenings during the fall will make it necessary to pull heads down a good many turns. When it is necessary to do this in excess, it will be well to remember to release some of that tension when the drum is returned to its place in the warm, dry store room. This will allow for the inevitable contraction that will take place as the head dries out. Added protection to the heads is definitely in order in the form of

covers for all field equipment.

I might mention that in my experience playing with the Leonard Smith Band on Belle Isle, Detroit, we have faced a real problem in the care of our equipment, particularly the hardware or metal parts of drums and stands, etc. Belle Isle is an island park in the middle of the Detroit River, and being so located, we are invariably frustrated with the dampness that prevails in the evening. Besides the tendency for the metal parts to rust, we have been plagued with the heads stretching to the degree that the head reaches a level

(Turn to page 66)

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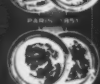


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Greetings! We are hoping that "you all" have had a most pleasant vacation and that you have used much of it to accomplish a great deal on your good old flute. Also we are wishing you much success during all of this New School Year. Please know that: If ever there comes a time that we can help you with any of your problems as pertaining to the flute, that it will be our great pleasure to co-operate with you to the best of our ability.

#### The Drum

##### *Oldest of all Musical Instruments*

IT IS CERTAIN that the origin of music was founded on natural rhythmic forces. There can be little doubt that it was the song (or conversation if you please) of the birds—and maybe other wild creatures—or the waves of the ocean, the waterfalls, the constant even motion of a bit of drift wood lodged in some rapidly flowing stream, the "wind amongst the trees" the patter of rain, or some other form of nature's ever present rhythms that prompted our very early ancestors to gather in groups and merely to slap their hands together so that they too, might create some form of physical rhythm of which their child like minds might be conscious. Maybe after a few hundred years of such practice—by our newly established band—some fellow happened to pick up a heavy stick and start pounding on a nearby log. The change of tonal color and the force of the rhythmical pattern was probably so enhanced and magnified that plain old logs were used for many years, in addition to the hand clapping. And then there came a time when one of the members of this rhythmical band was out hunting. It is quite likely that he chased a rabbit or a squirrel, or some other form of nature's small wild creatures into a hollow log. In an attempt to frighten him out of his lodging he probably struck this hollow log with a heavy stick and was greatly surprised to notice the contrast between the tone and resonant effect of this hollow log as compared to the solid old logs that they were "playing" on at home. Anyhow, it is quite likely that he carried this hollow log back home. For many many years this one—and others, which were carefully collected, formed the basis of their "instrumenta-

tion". At long last, another one of these tribesmen went hunting. During his long survey of the wild woods surrounding his peoples, he found a hollow log that was very short, probably not more than four feet long. That was at the beginning of a long, long rainy season. He carried it to the door of his hut or cave, and there stood it upon end. Following that, one of his brothers came in with a skin that had been taken from an opossum or a raccoon. He carefully draped this skin over the open end of this log, "ducked into his hut", and there he stayed until the rains quit falling. Eventually the sun came out, bright, shiny and hot. Within a few days that skin had shriveled and



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shrunk to such extent that it seemed simply moulded to the end of the log. In time to come, one of our early native brothers happened to tap that raccoon skin with his fingers. He was so surprised with its immediate response, and its general radiance, that he called all within hearing distance, to come and hear this wonderful instrument. It was then and there, that the first drum was created. There can be little doubt that the drum is the oldest of all man-made musical instruments. Maybe the origin did not happen exactly as pictured here, but anyhow, we like to believe in our own little story.

### The FLUTE

#### *The Nightingale of the Wood Winds*

Long before man ever exercised such primitive rites as those described above, the zephyrs that gently kissed the myriads of reed flutes that grew along the water's edge, were producing sweet sounds and music that might be likened unto that of Mozart or Schubert, in pianissimo effect. Then there were winds of such force and terrific violence as to instill the most horrible fear into the hearts of all living creatures, but these same winds,—as the force of them was interrupted by trees and mountain crags—were as the breath of a great

musician, playing upon his flutes; music in fortissimo effects, depicting the torturous and horrible, such as only the great Tschaikowsky knew how to write.

It is an interesting and fascinating picture one can create within his mind, if he will imagine the first wayfarer of a few thousand years ago, when suddenly he became conscious of the fact that the wind was producing pleasing sounds variable in loudness and pitch, as it blew across the open ends of the hollow reeds. Eventually he plucked one of those reeds, and was both amused and amazed to find that he too, could extract a tone from it by holding his lips to the edge of the hole, and then blowing across the top of it. In due course of time it was discovered that the shorter reeds produced a higher tone than the longer ones. It is possible too, that while he was playing with those reeds, a long one was found that made a tone of higher pitch than did some of the shorter ones. Probably by that time his slight mechanical and acoustical senses had been awakened to the extent that an investigation followed. Upon careful examination of that particular reed, it was discovered that a hole had been worn through the side of it. It called forth very little ingenuity to prompt him to cut a hole in another long reed, only to find that

by so doing, the air column had been deflected and shortened, thereby making the longer reed respond in pitch to the likeness of the shorter one. When this hole or vent was covered with his finger, the effect was just opposite. Thus, it was then and there that the first man-made flute was created.

(To be continued in the next  
SCHOOL MUSICIAN.)

### NOTE

A general review of New Music for the Flute will appear in the next issue. Be sure to see this as it will be of much interest to all Flutists and Directors alike.

The End

### A.S.B.D.A. Launches Stupendous Program

(Continued from page 35)

Lloyd F. Swartley, Duluth, Minnesota  
Fred N. Wiest, Pontiac, Michigan  
ASBDA Editor  
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P.S. ASBDA "Band Picture a Month" response has been excellent, keep them coming and be next in line.

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## Lesher Expands Line of Woodwinds

(Continued from page 16)

diana has announced that a new and complete line of Oboes has been added to the Lesher line of Bassoons.

In the new line of Lesher Oboes, which received wide acceptance at the recent NAMM convention in Chicago, there are three models—covering a wide range of prices which are designed to fit the individual needs of both students and professionals.

According to Mr. Lesher, president

of the firm, a full conservatory system model, featuring covered finger holes, is now in production. Production of the other models he said, will be started as soon as possible.

## Top Tunes

(Continued from page 49)

are strictly termed "light music", however, the novelties of Leroy Anderson are finely-polished miniatures of a perfection of mood and device that is beyond quarrel. You will find tunes like

"Blue Tango" and "The Syncopated Clock."

## Decca LP

Wayne King and his orch... "Melodies of Love"... The recordings in this collection are representative of Wayne King's suave and scintillating music, music which he has brought to millions. Mr. King as you know is called the Waltz King because, whenever he plays anyplace, every other number is a waltz. Tunes such as "Melody of Love" and "Blue Hours" are found on this record.

## Mass Band Festival Held at Keokuk, Iowa

(Continued from page 51)

Mt. Pleasant, Iowa, Edwin Melry, director.

3. Washington High School Band, Washington, Iowa, Melvin Hill, director.

4. Muscatine High School Band, Muscatine, Iowa, Gordon McLean, director.

The festival consisted of massed band rehearsals during the morning and afternoon session. The evening session was devoted to a short concert by each of the participating bands, followed with a concert by the massed bands, conducted by festival director Al Wright.

## Percussion Clinic

(Continued from page 63)

flush with the rim of the drum. This is a real problem, particularly with the tympanist, because after the head stretches to this extreme, he is no longer able to increase the tension of the drum thus losing the high notes of the range of that particular drum. You may experience a similar problem with your field drum this fall. Here is the solution that I learned from George Hamilton, tympanist with the Smith Band. If your heads are wrapped on metal hoops, it is possible to simply turn the head upside down and remount it on the drum with the opposite or under surface exposed for the playing surface. This will prolong the life of the head, and with the cost of heads being what it is, we can afford to take every precaution in this direction.

I guess the first two weeks of school are the toughest for the average high school band director. The many details of early preparation are most often ag

(Turn to page 69)

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September, 1955



By David Kaplan

## Back to School

### Check Points For Fall

1) Have instrument checked by a competent repair man.

2) Keys may have to be tightened or adjusted; too many of us do not realize that a key should open just so far, neither too much nor too little. Unless the correct measurements are kept there is bound to be trouble in the form of bad sounding notes or poor response.

3) Pads may be worn out, or some may not be sitting just right; again, this may result in buzzy low tones, bad tones, faulty intonation, etc.

4) Corks will no doubt need to be replaced; check corks under keys, especially those operated by the little fingers.

Send all questions direct to David Kaplan, Instructor of Woodwind Instruments, West Texas State College, Canyon, Texas.

5) In parts of the country where warm weather will still prevail hot weather precautions must be taken. Tenons expand in hot weather and assembling the clarinet is often likely to be a chore. Rather than sand the corks TOO much (which is a bad move) apply cork grease liberally, and put a bit on the wood just off the cork.

6) Clean the instrument; the repairman will of course dismantle the horn. Get rid of all the dust and dirt and do not forget the register hole.

7) Rings should always be kept tight; loose rings present problems. A competent repair man should have REAL ring shrinking equipment.

8) Be prepared for possible changes in reed response. If you spent the summer in a moist climate you may have noticed how some of your reeds seemed to turn "hard;" these very same reeds may now appear quite soft!

9) As always, AVOID SUDDEN CHANGES IN TEMPERATURE. Swab the clarinet after every playing period.

### Some Summer Observations

#### Alternate Fingerings

That the alternate fingerings, especially the little fingers, are not receiving proper emphasis was brought home again this summer. A good part of the fingering problems encountered by students could be traced to a lack of knowledge concerning the alternates. It is no small wonder that playing in four sharps is a real hardship. I think it would be a real tussle for a professional to play everything in either the right or left hand. I found that by offering a simple little drill the student could quickly learn the alternates. First, the pupil is shown just where low f-f#-e are located in both hands. Then, and slowly, the student is asked to play right-e, left f, right-f etc. The directions are increased in speed as the student becomes accustomed to the fingerings. Actually, this is a little game and thus should not appear tedious. A few mistakes will be made in the beginning but after awhile they will diminish. Unless students become familiar



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with the basic alternates much good music will never be within their grasp. The busy director might find the *Modern Fingering System* for clarinet very useful. In this handy reference all of the fingerings and alternates are listed plus illustrations of their use. A similar text exists for sax. Contact Jay Arnold, Futura Publications, Box 301 Lynchburg, Virginia.

### Embouchure

It seems clear that a good many students simply do not grasp the all importance of the embouchure. Perhaps directors do not insist enough on good firm embouchures. Whatever the case, a lack of firmness in the embouchure was noted in a surprisingly large number of students. A bad embouchure will usually detract from the tone and intonation, the high notes will be hard to get, and the tongue will be sloppy. Many times I have spent the greater part of a lesson discussing embouchure with a student. It is not enough to merely mention embouchure. We teachers and directors must see to it that the student really understands the importance and significance of the embouchure and how to form a good one.

### Tongue

Another point concerns the versatility of the tongue. Some students are able to legato-tongue very well; others are more adept at short staccato. Very few do both well. That the tongue can articulate, tenuto, legato, legato-staccato, short staccato—in other words, that the tongue is capable of many gradations from the long to the short stroke—is not clearly understood by most students. The use of the correct tongue stroke is important to the style of the music and its interpretation. More of this again.

### New Music Reviews

*Ballad for Clarinet (Bb or A) and piano—Dulcie Holland Boosey-Hawkes*  
\$2.00 1954

An Australian composer, Dulcie Holland wrote the Ballad at the request of the Australian Performing Rights Society; her Ballad bears a dedication to a Clive Amadeo.

The Ballad is contemporary in outlook. The first theme uttered in the clarinet is a fast 4/4 Allegro (Mm 160). The second theme is less vigorous and slower. The Ballad seems to follow the sonata form pattern; it is a well knit work and not too long, the one movement type with changes of mood. This work of modern vintage is worthy of performance. It is interesting, lyrical, and has vitality. Clarinetists will have their choice of either the A or Bb part. Some passages uncomfortable on the A will lay better on the Bb. Grade 4 plus.

*Concerto for clarinet and orchestra (reduced for Bb clarinet and piano)—Nicolai Malko Boosey-Hawkes \$1.50 1955*

Nicolai Malko has long been identified as a symphonic conductor both here and abroad. For a number of years he has been the resident conductor of the Grant Park Summer Concerts in Chicago.

The Concerto is cast in three movements. In the middle movement (Larghetto-3/2-concert F) the clarinet repeats a motif over and over again while the piano offers changing harmony in half notes. The movement is but 20 measures long and proceeds without interruption into the Finale, an Allegro 2/4 (Bb). The last movement is the most energetic of the three while the first movement is the most lyrical.

The work is not very difficult and will be fine for students in the medium grade. The Concerto is not one of the "brilliant" type clarinet compositions. There are, however, moments of warmth which the sensitive student will respond to. A pleasant Grade 3-4 choice.

\* \* \*

*Two of a Kind for clarinet duet—Gordon Lewin Boosey-Hawkes. .60 1953*

In this suite of five movements Mr. Lewin has written some interesting and lively clarinet music. The movements are more like sketches but lively sketches with vitality.

The first in G and 6/8 is a fast Allegro; one page long, the music is given in equal shares to both parts. Good tongues will be needed. The Moderato is a 2/4 in sixteenths while the third movement is a speedy 3/4 Allegro in which good finger work will be needed. The Andante is more song like while the final movement is again fast, ending cutely and abruptly.

For something different in duet material, and contemporary in outlook consider this suite. *Two of a Kind* is certainly clever writing and I hope Mr. Lewin will again consider the clarinet in his writing. Grade 4 plus.

\* \* \*

*Havana Moon for the balanced clarinet choir—Alfred Reed Chas Hansen \$3.00 1955*

As far as I know this is the very first publication for clarinet choir. Commissioned by Leblanc it is hot off the press, being released just last June. The music is from the composer's Caribbean Suite.

The clarinet choir has been discussed in this column from time to time. Mr. Reed's interesting treatise on the sub-

ject, a Leblanc pamphlet, was reviewed last June.

The instrumentation for the choir is as follows: 1st, 2nd, and 3rd Bb clarinets (often in divisi), alto clarinet (often divisi), bass clarinet, and contra-bass clarinet. This particular number also calls for three percussion players.

The music is pleasantly lyric with no real difficulties for the players. The bass and contra-bass are used rhythmically, the melodic sections assigned to the Bb's and altos. The melodic portions are distributed throughout the Bb's and altos; a few solo spots are evident in the 1st Bb and alto.

The music is of a light hearted nature and should fit nicely into a band program. Interesting opportunities await the clarinet choir. It is hoped that soon additional clarinet choir music will be forthcoming from the

publishers. Havana Moon is probably grade 3-plus material.

*Editor's note . . . Mr. David Kaplan has been appointed Instructor of the Woodwind Instruments at West Texas State College, Canyon, Texas. We all join in wishing Mr. Kaplan the very best of luck in his new and important position . . . Forrest L. McAllister.*


The End

## Percussion Clinic

(Continued from page 66)

gravated by the addition of many new and relatively inexperienced band members. Here is a golden opportunity for your drum section to really prove its worth and be a real service to your

(Turn to page 81)

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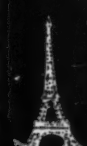
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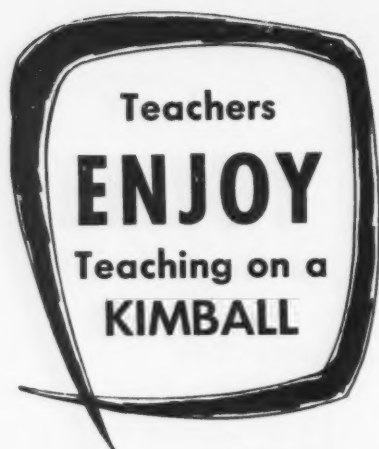
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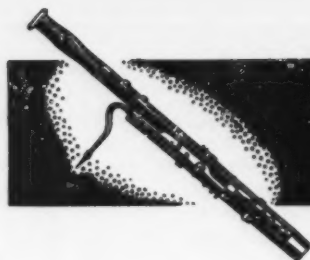
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## The Double Reed Classroom

By Bob Organ

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### BACK TO SCHOOL

It is again time for us all to be back in school. I have had an extremely busy summer and the time has gone all too quickly. I did have a few days vacation in Florida, Georgia and South Carolina before beginning summer band camp in North Carolina. Two conventions in Chicago with a week in Michigan on business—band camp in Kansas, etc., covering better than 9000 miles in travel.

I met some very interesting people—made many new friends—renewed some old friendships—reviewed memories of boyhood days with those who remembered me from grade school—"HAPPY DAYS WERE THOSE," only we did not realize it at the time.

Had a very pleasant visit, while in Chicago, with our mutual friend Forrest McAllister, Editor and Publisher of *THE SCHOOL MUSICIAN*. I also visited some of our instrument manufacturers as well as attending National Association of Music Merchants convention in Chicago—probably better known as just "The Music Trades" convention.

I met many people connected with this line of business and talked over the aims and ambitions of each manufacturer and enjoyed learning of the improvements, or shall we say, "steps forward in the manufacture of musical instruments." The *Double Reed* line of course, was most interesting to me and I have many items of interest to pass on to you during the following months.

Right now our problem in general is to get down to business, taking care of first things first. This means we are moving into higher grades in school, we are going to make more acquaintances, new friends, new routines for classes, different activities, more re-

sponsibilities, etc. This all adds up to quite an undertaking. I always have the feeling of getting a fresh start which means a lot of things are going to happen *that are interesting and important.*

For these many new interests we must of necessity be prepared for what may come our way. By this I mean—in continuing our work or studies on our respective instrument we will be taking on more responsibilities. Some of us who have been playing second parts will now be playing first parts. Many will be just beginning and so on down the line.

I don't know that we of the *DOUBLE REED* clan have any more problems than players of other instru-



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ments. They are in general, possibly, just a little different in many respects. Of course our reeds are always a problem until we learn something about them. The trimming to suit the individual presents one problem; being suited to the particular instrument upon which they are to be used is another problem. This will be news to many of you as well as a new experience, especially, to those of you who are just beginning. Those of you who have been playing for sometime have no doubt learned that it is impossible to put any DOUBLE REED on an instrument and be sure that it will play for you without requiring some trimming or attention. *The reed is our number one problem.*

*Our number two problem* of course is *the instrument itself*. The finest reed without an instrument to put it on is of no value whatsoever. Let us reverse this for a moment and we will find that the *instrument and the reed are inseparable* when it comes to producing music. The finest instrument made is of no value musically without the reed to sound it.

My point is this—we can have a very fine instrument and a perfectly good reed, but if the instrument is not in good playing condition we are handicapped in producing music. Having our instrument in good playing condition to begin with and seeing that it is kept in good condition is a **MUST** for good performance.

For the beginning student—your band director or private teacher will of course see to it that your instrument is in good playing condition; also that you have a properly fitted reed.

To you who have been playing for sometime—I believe that *you yourself should accept this responsibility*. First of all, you should know the instrument well enough to know what to expect from it. Secondly, you should have experience enough to know whether or not your reed is right for you. Better yet—learn to trim or make them yourself. This is by far the most satisfactory method for all players.

Many of you will be starting out the school year with an instrument that you have been playing on right through the summer and you may have no problem. However, if you are going to use one that has lain idle all summer, it is possible that the instrument may cause trouble for a short time, which is discouraging to any player. The pads dry out when the instrument is idle and after you play on it for a while the pads often swell. This usually means **ONLY** a case of *adjustment*, but it can cause major trouble in the instrument not sounding. Your teacher or band director can often make this adjustment for you.

Advancement in musical education is our general mutual purpose, be it music in general, an individual performer on some particular instrument, a part of a group or unit, band or orchestra, soloist, small ensemble, or

what have you. The person who is experienced, so to speak, is certainly in a position to keep the growing student in the right channel. This of course is your band director or music teacher. (Turn to page 81)

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## The String Clearing House

By Dr. Angelo La Mariana

### New School Year New Publications

With summer behind us, we return to our classrooms for another school year. Many of us will be scurrying around hunting up bows, strings and instruments; making new schedules; and seeking new materials. The first two sets of problems must remain to

Dr. Angelo La Mariana  
State University Teachers College  
Plattsburgh, New York

each his own, but on the matter of materials, I'd like to help by reviewing the following.

### STUDIES FOR THE VIOLA

*Samuel Gardner, Viola Methods Book I—Samuel Gardner, Boston Music Co. 75c.*

An excellent first book for the beginning viola student for class or private use. The notes and instructions are large so that the young child should have little trouble in reading. An analysis of teaching procedures is contained in the foreword. The extensive use of the pizzicato approach is to be commended. Familiar melodies and ensembles are used for motivation.

*The Art and Practice of Scale Playing on the Viola—William Primrose, Mills Music \$2.00*

Here is a scale book especially written for the viola student with 3 octave scale fingerings peculiar to the instrument. It is apparent that much thought and skill has gone into this study. Three pages of valuable instructions are to be found in the "Introduction" for both the student and the teacher.

Shifting studies for all scales in various rhythms are also given for the student who is playing in the advanced positions.

*Essential Exercises and Etudes for Viola—Harvey S. Whister, Pub. by Rubank, \$1.50.*

Another nice contribution for the intermediate student in the first position with selected studies by famous pedagogs. Contents include studies for

daily routines, spiccato, staccato, string crossing, trill, double stops and chord playing. Well edited with a brief note on how to practise each etude.

\* \* \*

*Orchestral Excerpts for the Viola—Johannes Brahms, Selected and Edited by Samuel Lifschey. Pub. Associated Music—\$2.50.*

An excellent edition for the advanced player with orchestral aspirations. Original bowings as well as suggested bowing by the former first violinist of the Philadelphia Orchestra, are given. Metronome marks and fingerings for technical passages are also indicated.

### FOR CELLO

*Melodius Studies for Cello—E. J. Popejoy, Belwin—Book I, II, 75c each.*

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Scored for 2 Flutes, a Horn. 2 Violins, 2 Violas, cello and bass. The accompaniment does not tax the strings. First Violin to 3rd position, Second Violin and Viola 1st position. The solo cello is quite lyrical and not too technical in its demands. Much thumb position work and style are needed to play this work by the son of the great Johann, who was one of the founders of the Mannheim School. Orchestra Grade 3-4. Solo Grade 5. *Concerto #3 in C for Cello and small orchestra, Carl Stamitz. Edited by Walter Upmeyer. Hortus Musicus #105. Available Concordia Publishing House—Score \$1.50. Parts available.*

Scored for 2 oboes, 2 horns and strings. For accompaniment and difficulty of parts, see above please. The cello solo uses the old method of writing in the treble clef so that the soloist must transpose an octave lower except where marked in the bass clef. College cello majors will find this an excellent exercise as well as a fine concerto. Orchestra Grade 3—Cello Grade 4-5.

#### FOR ORCHESTRA

*The Williams Orchestra Series—Edited and arranged by Alex Rowley, Published by J. Williams. Available Mills Music. Full Score in Set A—\$2.50; B—\$3.75; C—\$5.00. Parts 20c.*

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1. *Air and Rondo—H. Purcell (1658-1695)*. Strings in First position, (Bass 2nd). Benjamin Britten in his "Children's Guide to the Orchestra" used the Rondo theme. Duration 3 minutes. Grade 3.

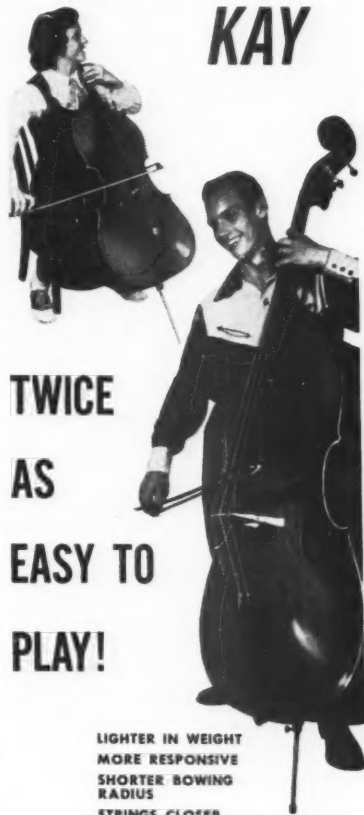
2. *Passepied, A. Campa (1660-1744)*. Strings in First position. A lovely 2-minute dance. Grade 2.

3. *Musette and March in D, Haendel (1685-1759)*. Strings in First position except 1st Violin only in 3rd position. Players and audience will enjoy the charm of the Musette. Duration 3½ minutes. Grade 2.

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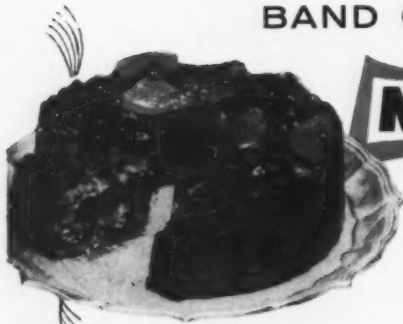
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### FOR STRING QUARTETS

*String Quartet #3*, John Verrall. O. Ditson Edition. Available T. Presser Co., Bryn Mawr, Pa. Score \$1.50—Parts \$3.00.

A fine 3-movement work, well suited to a good High School or College quartet. The writing is skillful and technically not too demanding of either player or audience. Upper positions for each instrument is called for. There is rhythm and verve to the work. Grade 3-4.

*String Quartet #4*, John Verrall. O. Ditson. Available T. Presser Co. Set, score and parts, \$6.00. Score, \$2.50. Parts \$1.00 each.

A 5-movement work about 17 minutes' duration. It is more demanding in technic and intonation than Quartet #3. Third movement, con sordino, is very effectively written. Grade V.

The End

### Football Lights

(Continued from page 26)

a palm tree swaying to the strains of "Bali Hai." It consisted of a yellow island, an orange trunked palm tree with green fronds swaying in the light of a blue moon. It evoked a gasp of admiration from the stands.

By turning lights on or off at the proper moment, while moving, many clever new effects can be gained. One that the audience always likes is the red flower pot from which a green stem grows and finally blossoms into a big red rose. Not being familiar with our light technics the audience is puzzled for some little time over how that flower grew, or how we pour coffee from a coffee pot into a cup. One tip though, consult your calendar if you are going to use a show of this type in which its effectiveness depends on the bandmen not being seen. A full moon on a brisk fall night with the field darkened seems as bright as a spot light and every bandman will be visible. Try to plan lighted shows for dark of the moon nights.

Many disappointments will be avoided with careful storage. The Euclid Band stores its lights in a plywood (Turn to page 76)

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By Floyd Zarbock

Former Drum Major for the University of Michigan Marching Band.

### It's Back To School

By now, your summer has past and soon will be, if you are not already, engaged with school work. Before you begin to look forward let us briefly look backward, for the events that occurred during the summer will probably be of great value to you as a twirler and as a drum major, if they are properly observed and recorded.

If you attended one or more of the fine twirling or drum major camps that were held during the summer, you probably added many new tricks, series of tricks, or other new items to your twirling repertoire. Perhaps if we mention a few of the more important points that you should keep in mind, you might want to write them down in order to have a permanent record of what you learned.

Several people may have talked to you about the baton that you are twirling with. You may have been twirling one kind and your friend or instructor another kind. If your friend or instructor recommends that you change to a different baton be sure and think it over for awhile. Actually, as you probably realize, there are several good batons on the market. The baton you use should be the correct thickness for your fingers and the correct length for your arms. If you are quite young or even if you are older you may prefer the one-half inch baton. On the other hand you may like a baton that is a little thicker. The correct thickness is the one that feels the best and the one that is easiest for you to twirl. One measuring guide that is frequently used by twirlers to determine the correct length is the distance from the tip of the fingers to the base of the neck,

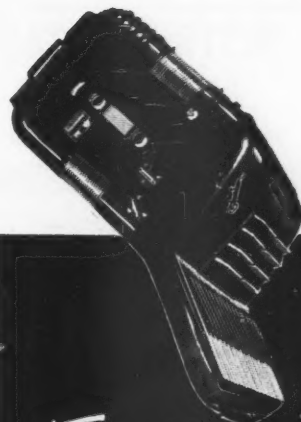
Send all questions, pictures, news releases and other material direct to Floyd Zarbock, 825 James Court, Wheaton, Illinois.

measured when the arm is stretched directly out to your side with the hand being on the same level as the base of the neck. If a baton of this length is too long or too short for you purchase one that is just right, or, in other words, buy one that you can twirl with ease.

Aside from deciding which baton to twirl you probably learned many new movements during the summer. Possibly some really good movements, such as a new leg series, or a fine new finger series, or maybe even some showy rolls. If these new movements were different from what you previously were accustomed to, you may be having trouble remembering them. One sure way to recall them is to write them down, preferably you should do this immediately after you learn them, but in this case it will do to write them down now before you forget more of them. This simple procedure will not only help you to remember the tricks but it will also provide you with a permanent record of all the twirls you know. This in turn will help you when you begin to make up a routine and it will be invaluable to you when you begin to teach.

You may also have learned some good specialties, such as gun spinning, rope spinning, fire baton, or maybe some new marching routines. Chances are if you have never practiced them before they are going to seem very difficult to you. Do not be discouraged, however, as you will after serious practicing eventually become quite proficient. The length of time it takes you to learn the art of executing these new specialties will in part depend on the time you practice and in part on just time itself. Sometimes, as you have possibly already experienced, you will be able to learn new arts or sports rapidly but on other occasions you may

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have run into several stumbling blocks. Just keep in mind that the same phenomena can and does take place in twirling.

Another very important part of your twirling is showmanship. Possibly you have learned that you can develop it just as you can learn a new movement. Beginning twirlers frequently refuse to accept the fact that showmanship is an important part of twirling. As soon as you accept showmanship as an important part of twirling, you will begin improving your twirling in leaps and bounds. Not only will you feel better while you twirl, but you will also make your twirling more attractive to those who watch your performance.

One final intangible item that we hope you worked on is the spirit of cooperation. This probably comes naturally for most of you, but if it does not we strongly recommend that you work on it just as you would a new school lesson or a baton trick. During the marching season it is very important that you cooperate with your fellow twirlers and with the drum major and most important of all with your hard-working band-director. Sometime when you are about to lose your temper at the band director, or any one else for that matter, stop just a few moments and think it over. Chances are if you do this you will not "spout off." Cooperation is certainly the very least that you can contribute to make your band and twirling group a good one.

For next month we will discuss the setting up of a twirling team to front the band.

We certainly hope that you will send your questions, suggestions or problems to us.

The End

### Football Lights

(Continued from page 74)

tray which has holes in it to receive the light. To issue, this tray is passed out among members. They are collected the same way. Due to the necessary nature of construction of the lights they will, if piled in a box, turn on from the weight of other lights pushing on the bulb. If this happens the battery burns out. As soon as the battery burns out it begins to swell. It corrodes and it is impossible to remove from the case. The most common cause of a ruined hat light is the director who forgets to remove the batteries at the end of the season, or has not remembered that his batteries have been used to the point where they are dead and leaves them in the case. Be sure to remove batteries at the end of the season for the life of a penlight cell is only about three months at most.

Good showmanship demands careful planning. Give a little thought and some planning to your use of lights and they will add sparkle, novelty, and appeal to your halftime shows this fall.

*Editors note: The author of this fine article on football lights is the inventor of the famous Har-Tee lights. As a successful band director and a member of the American School Band Directors Association, he is highly qualified to write on his chosen subject. For further information on his great lights, we suggest directors write to Har-Tee, Inc., Box 3101, Cleveland 17, Ohio.*

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## Million Dollar Idea

(Continued from page 20)

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## ACCORDION BRIEFS

By Lari Holzhauser, Executive Secretary  
Accordian Teachers' Guild, Inc.  
R4, Box 306, Traverse City, Michigan

It is gratifying to know that more of the fine composers are becoming interested in composing for the accordion. Due to the effort of the A.T.G. California Chapter, a splendid, not too difficult, composition entitled "Marguerite" was written by Albert Hay Malotte, famed composer of the "Lord's Prayer." This composition, published by G. Schirmer Publishing Company, is about grade 4-5 and should be in every accordion teachers library. This scintillating melody with unexpected rhythms and a modern harmonic background, avoids the usual dissonances so often found in contemporary music. Rhythm, melody and harmony—the three elements a composer uses to create a composition, are all used superbly, blended into one unified message. The composer runs the gauntlet of dynamics and gives the performer an introduction without meter signature. The composition was premiered in Los Angeles in April at the great accordion festival given by the California Chapter of the A.T.G. and a beautiful rendition of the number was given by Myron Floren, featured accordionist of the Lawrence Welk Orchestra. Mr. Malotte recently was guest speaker at the California Chapter of the A.T.G. and gave an interesting talk coupled with the playing of tape recordings of some of his recent compositions.

The Lawrence Welk Orchestra, featuring accordionist Myron Floren have, for a number of years, been a popular Los Angeles TV feature. July 2nd found them on the ABC coast network. West coast time 6 to 7 P.M. and Eastern time 9 to 10 P.M. This is an entertaining program and those interested in the accordion will enjoy the fine playing of Myron Floren.

It is good to know that another fine school has recognized the accordion as a major instrument and will permit a student to work for a music degree with accordion. Lamont School of Music, University of Denver is the latest school to so recognize the accordion and Mr. Robert Davine, a graduate of Northwestern University, will head the accordion department. Mr. Davine recently gave a fine concert there and included in his program many of the early classics, numbers from the romantic period and also modern numbers.

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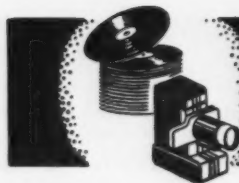
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## Audio-Visual Aids ...

By Robert F. Freeland

### It's Good to Be Back

It is a sincere pleasure to welcome all SCHOOL MUSICIAN Readers. The summer has brought about rest, vacation, and an opportunity to catch up on the new equipment and materials in the big field of Audio-Visual Aids. Please send me comments on the column or requests for information. Success in the field of music can be achieved with greater ease, with greater speed and long lasting results by using audio-visual teaching aids.

### Recordings

*Dohnanyi: Rurália Hungarica and Kodaly: Háry János Suite. The Philharmonic Orchestra of London, conducted by Wilhelm Schuechter. One 12-inch LP disc, M-G-M, \$3.98.*

"Rurália Hungarica" or "Hungarian Landscapes" by Ernst von Dohnanyi, has been recorded on LP for the first time on this M-G-M disc. An orchestral suite in five parts, it is cast in the conservative idiom, constructed in a masterful fashion and richly scored. Dohnanyi is best known in this country for his famous "Variations on a Nursery Theme for Piano and Orchestra." Highly recommended for its beauty and for the study of the orchestral suite.

"Háry János," by Zoltan Kodaly, usually described as an opera, is more properly a singspiel. Here we have the orchestral suite in six movements telling of the life of Hary, a national hero of folk-lore. Opening with a sneeze, showing confirmation of the truth of the tale, the suite begins with much excitement and delight. This of course would be an example of program music at its best. Most highly recommended.

\* \* \*

*Bizet: "L'Arlesienne Suite," and Faure "Pelleas and Melisande Suite." Pierre Michel le Conte, conducting the orchestra of the Paris Opera. One 12-inch Capitol LP disc, \$4.98. (Factory sealed).*

Georges Bizet is remembered for his "Carmen" and his incidental music to Daudet's *L'Arlesienne*. Students will enjoy this recording in its full dimensional sound. We find Bizet a great orchestral colourist, with excellent

Send all questions direct to Robert F. Freeland, Helix High School, La Mesa, California.

form and beautiful melodies. He uses several folk songs of the region.

Faure, the French musical genius wrote the music for the Maeterlinck play, "*Pelleas and Melisande*," in 1896. The four movements blend beautifully for concert performance. The orchestration was made by Charles Koechlin. Great music, expertly performed. Highly descriptive, showing gentleness and poetry to the point where the suspenseful horn call of the Prelude seems almost rude. Highly recommended.

\* \* \*

*Schubert: "The Trout" Quintet and "Quintet in A" for Piano, Viola, Violoncello and Contrabass. The Guilet String Quartet performs "The Trout," with Daniel Guilet, leader. One 12-inch M-G-M LP recording #3128. \$3.98.*

Probably one of the best ways to learn the beauty in string chamber music is to listen to "The Trout." Used for many years by school people as a music appreciation and general music class as a prime example of string chamber music. Menahem Pressler, the pianist, with Daniel Guilet, concertmaster of the NBC Symphony and Philip Sklar, contrabass. The "Quintet Op. 114" was composed by Schubert during a vacation in the Austrian Alps in the summer of 1819. Delightful music with much interest and genuine appealing effect. A high fidelity recording of first quality for the private or school record library.

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*Mozart: Sinfonia Concertante in E-flat for Solo Oboe, Clarinet, Bassoon, Horn*

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and Orchestra, with Purcell: Suite from Dido and Aeneas. The Warwick Symphony Orchestra. One 12-inch LP Camden Record, CAL, 213. \$1.98.

This recording will be of great interest to all instrumentalists. An unusual composition in which we have four solo instruments and orchestra in the concerto form. A fine disc to be used for the study of the instruments of the symphony orchestra. Although not the great recording as made by the Philadelphia some years ago, but a most adequate recording. The delightful orchestral suite by Helry Purcell from "Dido and Aeneas" is added to this disc. A tragic little drama about the Queen of Carthage and her Trojan lover was written about 1689. The text was that of Nahum Tate, English Poet Laureate. Usually regarded as a chamber opera for amateurs. Influences of the Italian cantata style, the tradition of the English masque, and Lully's technic of dance music are found here.

\* \* \*

Haydn: "Oxford Symphony" and Beethoven: Overtures "Leonore No. 3," "Coriolan" and "Prometheus." Side 1: Haydn Symphony No. 92 with Royal Orchestra of Copenhagen, Nicolai Malko, conductor; Side 2: Beethoven Overtures with Nicolai Malko and the Philharmonic Orchestra. One 12-inch RCA-Victor Bluebird Classic LBC 1087. \$2.98.

The famous G Major Symphony was played when Haydn received his Doctor of Music degree from Oxford University. Composed in 1788, this work belongs in the London group, and is a product of what has been called "Haydn's hilarious maturity." It is a joyous work, rich in invention, contrasts and other signs of Haydn's mastery. Three of the 11 overtures written by Beethoven are performed here. They represent Beethoven's contribution to the worlds of ballet, opera and drama. Highly recommended.

\* \* \*

Ravel: Bolero; La Valse; Pavane pour une infante defunte. Ibert: Escales. Debussy-Caillet: Claire de Lune. Chabrier: Espana. The Philadelphia Orchestra. Eugene Ormandy, conductor. One 12-inch LP disc, Columbia ML 4983. \$4.95.

Because of the variety of selections, this disc will be popular with most schools and school record libraries. Outstanding arrangements, useful in the Spanish language classes also. Well performed on a Columbia Masterwork Record.

\* \* \*

Weber: Invitation to the Dance. Enesco: Romanian Rhapsody, No. 1 in A major. Prokofiev: Wedding Suite from the Ballet, "Stone Flower." The New York Philharmonic Symphony Orches-

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tra, Andre Kostelanetz, conductor. One 12-inch disc, Columbia Masterwork Record ML 4957. \$3.98.

Although these men have been recorded many times, this disc is outstanding. All of these titles are used in the general music class. The "Invitation to the Dance" is used as a first example of program music. Kostelanetz gives the Lisztian-inspired rhapsody an exceptionally good reading. The "Wedding Suite" by Prokofiev is in five movements and is recorded here for the first time.

**American Music Festival Series (Vol. 13.)** Eastman-Rochester Symphony Orchestra, conducted by Howard Hanson. One 12-inch disc, Mercury ME-MG-40012. \$4.98.

A wonderful disc, with first class reproduction. The major orchestral efforts of the two composers, Griffes and Loeffler. American music of this type is delightful to hear and necessary to have on records. Please hear this fine music if you are looking for examples of lesser known American Music that is a joy to listen to.

### Film

"Swedish Folk Dances." One 16mm color film, sound, 13 minutes. M. C. Cooper, Top Films, Box 3, Preuss Station, Los Angeles 35, California. Color, \$135. Black and White, \$60.

A fine new film superbly filmed in Hollywood with the famous Vasa Folk Dance Group. Ideal for music, physical education and folk dance classes. Peaceful Sweden, mainly a land of farms and villages, has developed colorful and characteristic folk dances of courtship, trades and crafts in natural settings.

Mendelssohn: "Fingal's Cave" by Felix Mendelssohn. One 16mm film, sound and color, 9 minutes. Price \$85. Werner Janssen Symphony Orchestra of Los Angeles. Avis Films, Inc., 904 E. Palm Ave., Burbank, Calif.

The pictorial version of "Fingal's Cave" closely follows the composer's

impression of this untamed area of the Hebrides. Both music and film colorfully characterize the frantic screeching of sea birds, the wild howling of the wind, and the ceaseless crashing of rising tides in the caves. The film subtly suggests tragedy in the separation of a pair of sea birds, one of whom is temporarily trapped in a cave. But their eventual reunion resolves both the pictorial presentation and the musical score.

THE END

### The Band Stand

(Continued from page 27)

first work for band."

#62. John J. MORRISSEY — WALTZ FOR BAND, first performance, May 5, 1955, McAlister Auditorium, Tulane University, New Orleans, Louisiana, by the Tulane University Band, the composer conducting.

Program note: "In this original work for band, the composer endeavors to show that the most popular of all dance forms has a place in the modern symphonic band literature."

**Send us a photograph and story of your band!**

#63. Charles CARTER — Florida State University RHAPSODY, first performance, March 2, 1955, Westcott Auditorium, Florida State University, Tallahassee, Florida, Manley R. Whitcomb conducting.

Program note: "Mr. Carter has combined many musical sounds of the campus such as Westcott chimes with favorite songs like 'We are the Men of Old Florida,' 'F.S.U. Fight Song,' 'Flying High' and many others into a Rhapsody which closes with a chorale prelude arrangement of 'High O'er the Towering Pines.' Mr. Carter, a graduate assistant in the School of Music, is the band arranger and has several other compositions for band, both published and unpublished."

**Watch for the continuation of this list!**

Send the editor a copy of your band programs which include first performances!

The End

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## The Choral Folio

(Continued from page 34)

each singer does not stand next to another singer of the same part. Trios together in three part music, quartets in four part music, etc.

### Trial by Trio

Several years ago, I did a lecture-demonstration type concert for the music students of the University of Illinois in which I illustrated how differently a choral group can sound even on the same piece simply by changing the arrangement of the voices. Among other things, my high school girls glee club performed Montani's lovely "In Monte Oliveti," first in the conventional sectional seating plan, and then grouped into trios.

If you are familiar with the music you will remember that the composition contains enough contrapuntal lines to illustrate quite clearly the need for a compact grouping of each vocal part. On the other hand, the opening—a series of changing chords—would show up exquisitely more beautiful when the glee club was arranged into trios. Frankly, I never could decide which arrangement I liked the better so we performed them both ways and then later asked for comment from the listeners.

The preference, so far as I could tell, was as divided as my own feelings about the piece. Later, however, when I heard the tape recordings, I found myself liking the one in which the glee club was arranged into trios. There seemed to be a quality of evenness in the tonal balance and blend that did not show up as well on the other recording, even though they were taped one right after the other.

I certainly wouldn't want you to draw up a set of fixed rules as a result of this personal reference. What I do want to point up, however, is this: *changing the position of the parts in a choir will change the quality of the sound, and in so doing will affect the interpretation. Exactly what arrangement to use depends on the nature of the music, the type of choral group, and often the actual acoustics of the concert hall. Only a lot of experimentation will furnish you with a completely satisfactory answer.*

Not enough directors take advantage of this idea, and for this reason I do believe it is important enough to point up at this early date.

Later on in the season we will discuss the positioning of the various types of vocal talent within the section. A most interesting, and yet another neglected subject pertaining to the Choral Art.

Since this is the first column of the new school year, I would like to call your attention to two new features that will be appearing each month in the choral department. You will note that we are saluting Mr. W. Raymond Randall and his fine high school choir at Stamford, Conn. in "The Choral Spotlight."

For a long time, Mr. McAllister, the Editor, has wished to use THE SCHOOL MUSICIAN to recognize some of the country's outstanding school choral groups. With this new feature it is now possible, and we wish to congratulate Mr. Randall and his singers for being the first of many who we hope will some day enter "The Choral Spotlight."

\* \* \* \* \*

The second addition to the choral department is a column called "Books That Help." We hope it will be just exactly what the title indicates, and we are sure that it will if you readers do your part. It is our desire to make "Books That Help" a column exclusively of reader contribution. All of us at one time or another have read a book that has helped us in our teaching (in any phase of school music). If you would like to share that experience with others, here is the opportunity for you to do so. We all know that helping each other is one of the keys to our own success. Here is a chance to prove it again!

W. R.

NEXT MONTH: Reviews of New Material.

The End

### Percussion Clinic

(Continued from page 69)

director. Much of your early work is going to be on the drill field in order to break in the new members on marching fundamentals. The drums will naturally be called upon to set the pace and hold the organization intact. Your being alert to every demand of the director or drum major will help to improve the efficiency of these early drills. Too often, I've seen drummers "goof off" at drill rehearsal and impede the progress of an otherwise fine organization. I can remember once in my life when I thought I was kind of clever. It happened one morning some years ago when the Army Band, with which I served, was playing for the morning drill period of several hundred recruits. We drummers thought that it would really be hilarious fun if we were to skip a beat now and then. Needless to say, the results were catastrophic. Our sense of humor was somewhat dulled when looking into the bloodshot eyes of one very furious

Colonel. So don't be a wise guy or gal and try to show off with your cleverness. You won't be admired for your foolish acts.

As I continue communicating with you during the year, it is my intention to use a portion of the space in this column to review new and old materials that might possibly be of interest to you. I might mention that Joe Berryman of the Band Shed, Itta Bena, Miss., sent me quite a stack of materials to look over. Included were the names of several collections of street beats published by that company. They may be of interest to you if you're having trouble developing beats of your own. Here are some of the names: Drum and Bell Lyre Interludes, Joe Berryman; Easy Street Beats, Grace Berryman; Rudimental Street Beats, Grace Berryman; Trick Street Beats, Grace Berryman; and Novel Street Beats, Joe Berryman. That just about wraps it up, so until next month then—

Rudimentally Yours,  
Robert Clark  
The End

### Double Reed Classroom

(Continued from page 71)

These people have all been through the mill, as the expression goes, and are certainly more aware of pitfalls than one who hasn't had such experiences.

In general this is my thought in going back to school—play fair with your colleagues, your band director, your music teacher and above all else with yourself. I learned long ago that *one can cheat himself far quicker than any one else can.* What I mean is this—you can't fool your band director or your private teacher musically—you have either practiced or you haven't—the results of your performance will prove this.

One will always find enjoyment in accomplishing—let's out do ourselves this year and make real progress. Do let me hear from you any time you may wish to write.

So long for now. See you next month.

The End

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Bennington High School  
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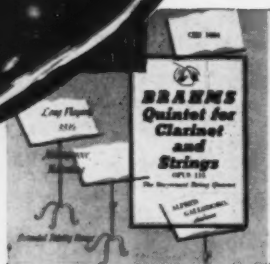
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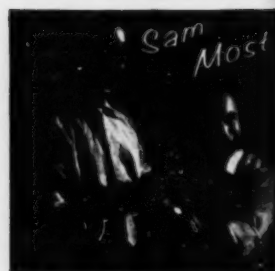
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